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THE CICERONE FOR ITALY

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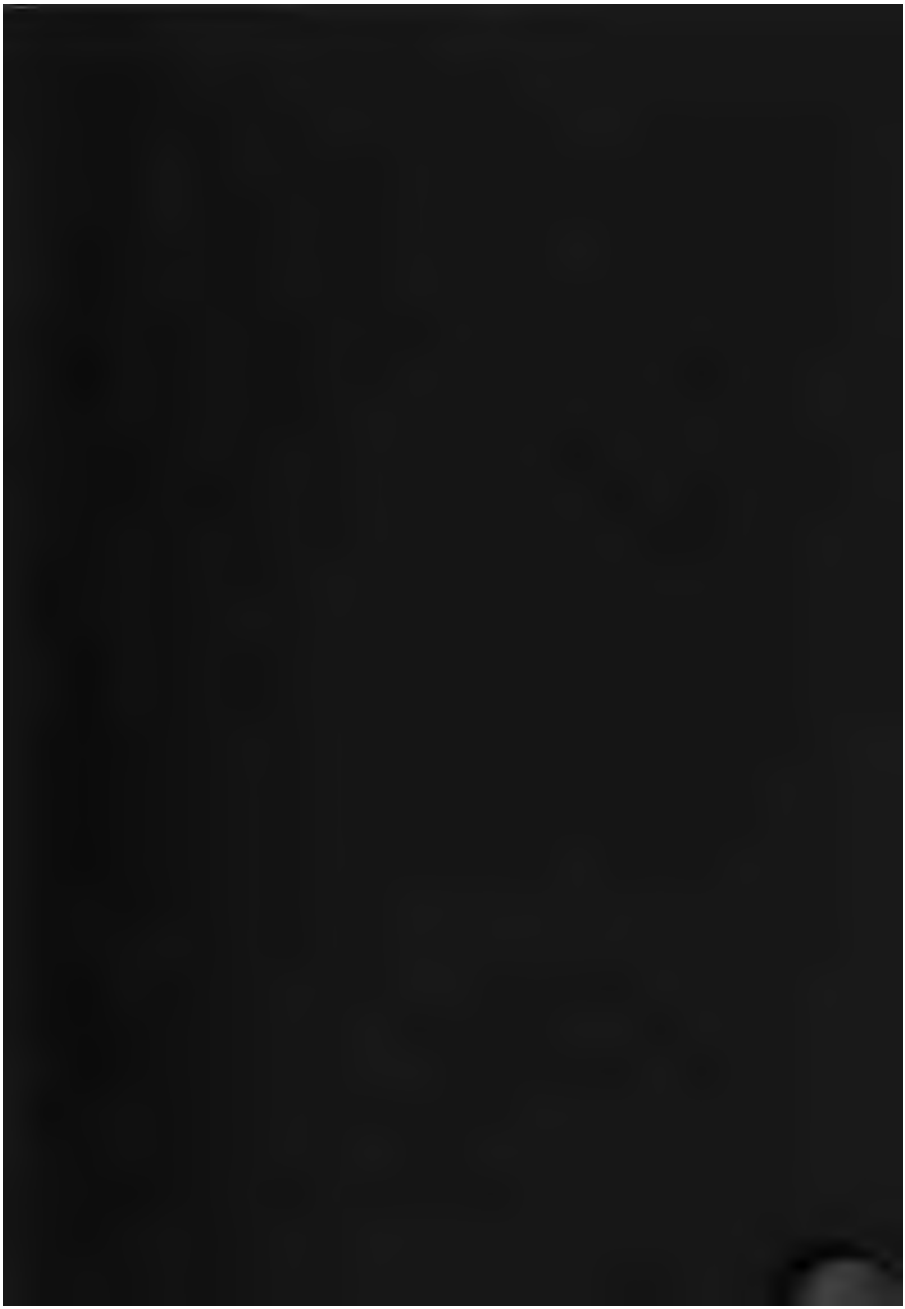

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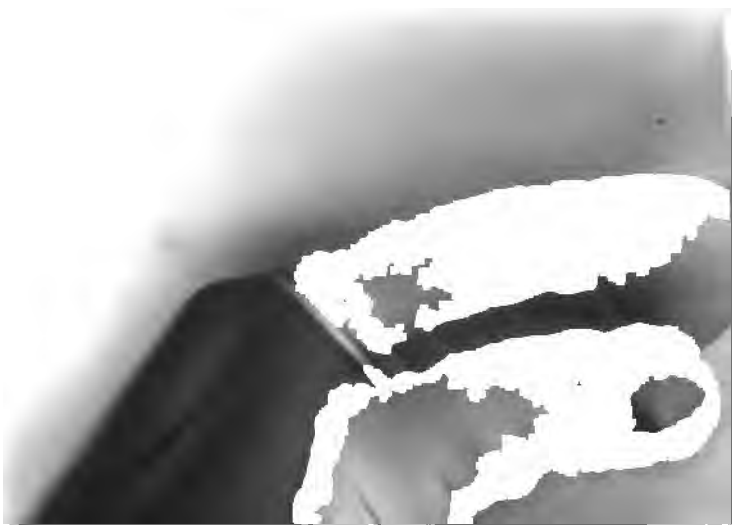

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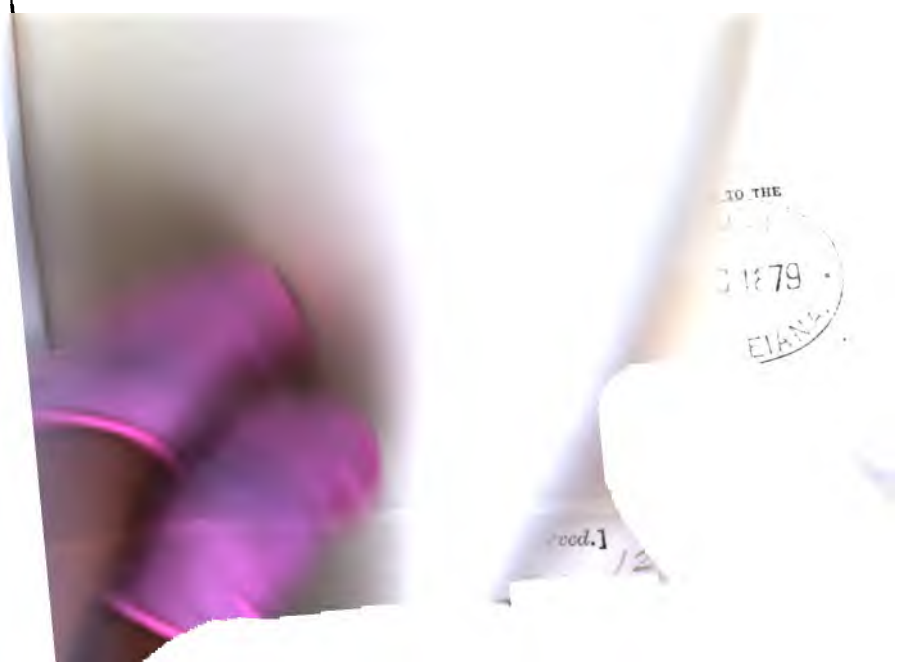

THE CICERONE.

AN

ART GUIDE

TO

PAINTING IN ITALY.

For the use of Travellers and Students.

TRANSLATED FROM THE GERMAN OF DR. JACOB BURCKHARDT

BY MRS. A. H. CLOUGH.

A NEW EDITION, REVISED AND CORRECTED

BY J. A. CROWE,

AUTHOR OF THE "HISTORY OF PAINTING IN ITALY FROM THE SECOND TO THE SIXTEENTH CENTURY."

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1879.

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LONDON:
BRADBURY, AGNEW, & CO., PRINTERS, WHITEFRIARS.

PREFACE.

THIS Handbook is intended as a practical Guide to the Traveller and lover of art in studying on the spot the works of painting, both native and foreign, existing in Italy. It contains an historical account, up to the close of the seventeenth century, of the rise and course of the various schools represented in Italy, pointing out their various characteristics, and especially describing their founders and principal masters, and enumerating the most remarkable and characteristic works of each of them.

Although the Handbook is not arranged according to places, but according to schools, the Index of places, giving the names of the Painters whose works are to be found in each Town, in Churches, and Public or Private Galleries, will enable the traveller to study all the paintings collected in any particular place; while the condensed form of the volume fits it to be a portable companion.

The author, Dr. Jacob Burckhardt, bears the highest reputation in Germany as an authority on the history of Art. In 1855 he brought out the 'Cicerone,' a handbook of Architecture, Sculpture, and Painting, of which this volume contains the part devoted to painting. Since that time Dr. Burckhardt, having accepted the Professorship of History at Basle, gave up the work of editing the second edition to Dr. A. von Zahn, of Dresden. Dr. von Zahn with great kindness undertook the

labour of revising the English translation, and furnished additions and corrections which made the translation practically equivalent to a third edition.

Great care was taken by Dr. von Zahn to bring the work up to the latest point of information in enumerating the works of the various masters and naming them correctly. The different authorities are given when, as is constantly the case, there is a variety of opinion. Among the numerous coadjutors in this part of the work may be mentioned especially the late Herr O. Mündler, of Paris, whose initials constantly appear, as do those of Messrs. Crowe and Cavalcaselle, and also those of Dr. Frizzoni and Dr. Bode.

The translator desires gratefully to acknowledge the advantage she has derived from the advice and assistance of Mr. F. W. Burton, which his well-known thorough knowledge of art has rendered peculiarly valuable.

LONDON, 1873.

The present edition has been carefully revised. It comprises numerous painters and works of painting not included in earlier editions, and as far as possible it is corrected to the latest date. The parts enclosed in square brackets with the syllable Ed. are added by the Editor.

DÜSSELDORF, *August*, 1879.

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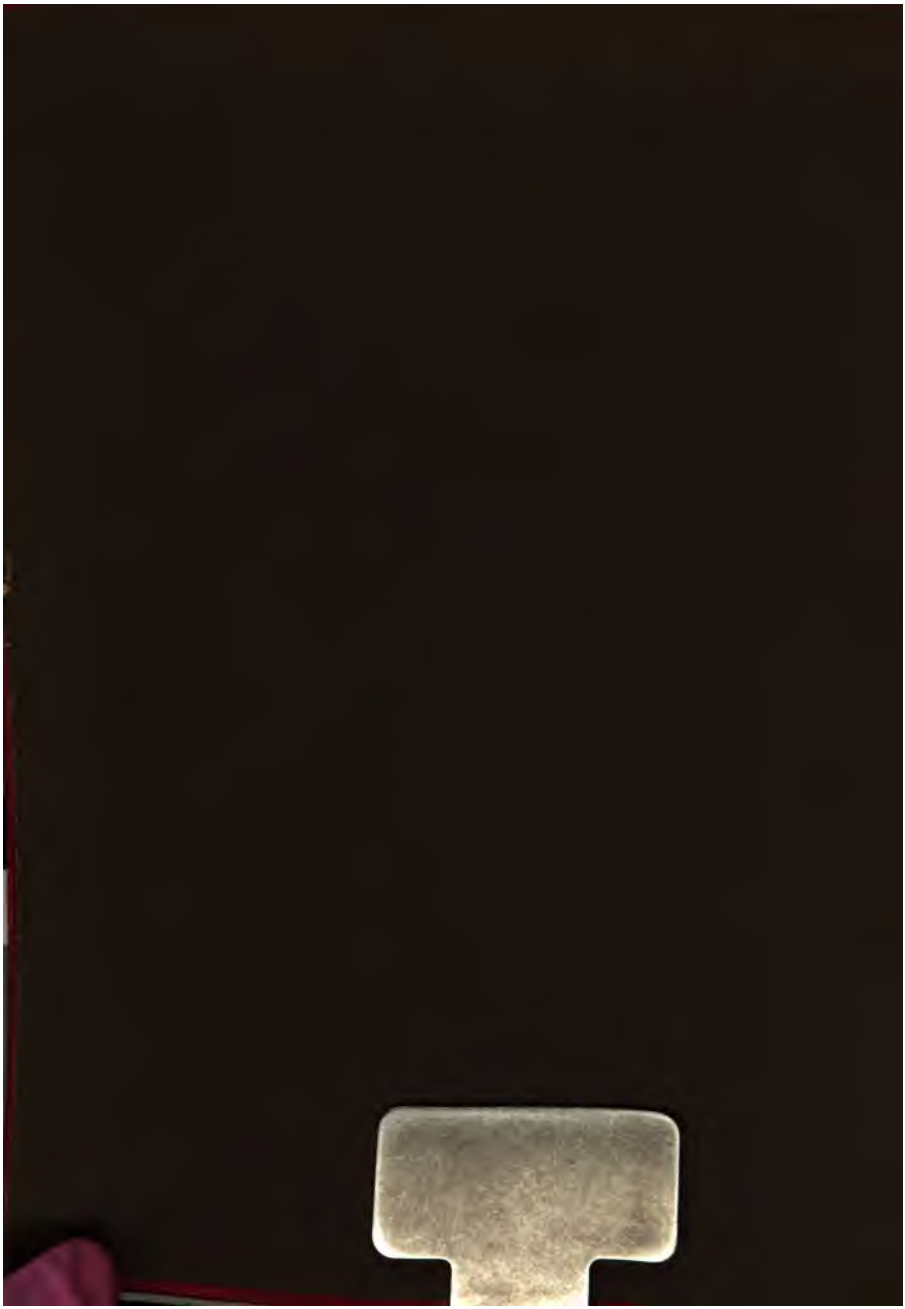

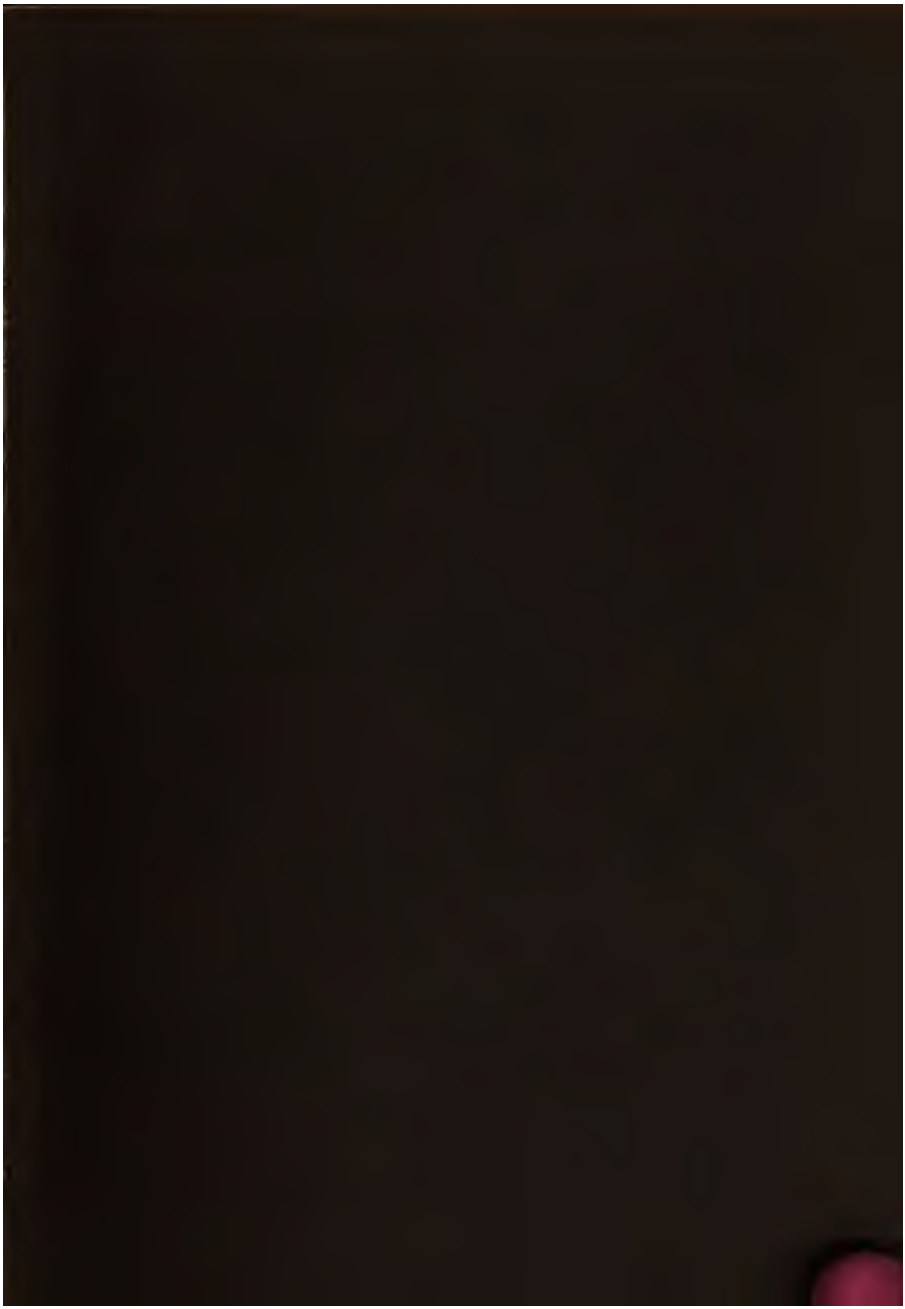

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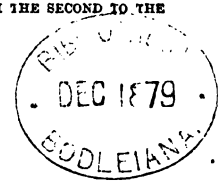

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which were found in Rome, and are now to be seen in the rooms
a belonging to the *Vatican Library*, where is also the Aldobrandini marriage. The impression is of the same kind as that made by the Bucolic poets, and it is not impossible that the painter may have been inspired by them.

The subserviency of this whole style to decorative purposes is shown, among other things, by the subordination of the whole to a particular colour of the wall. Many landscapes, for instance, are painted brown on brown, green on green, sometimes also, for a strong contrast, greenish white on a red wall. There is no special character in the details of the landscape, as for example in the foliage; the olive alone, on account of its peculiar growth, retains a certain character. Also where garlands and leaf work appear as part of the decorations, only the most necessary part of the special form of the leaf is indicated with bold effect.

In the numerous pictures of still life (including kitchen utensils and dead animals) we recognise an art capable of creating illusion, yet seeking to produce that effect in wall paintings, at least in a very limited measure. The painter indeed was required to delineate those objects, but he was not asked to reproduce them in the finest and most idealized form by means of groups, backgrounds or light and atmosphere, as de Heem was expected to render them by his Dutch contemporaries. The most graceful antique mosaic of Rome, the Vases with the doves (*Museo Capitolino*: vase room) is *f* perhaps one of the most instructive examples of the degree of illusion attempted in the most precious materials.

CHAPTER II.—MEDIÆVAL PAINTING.

The history of Christian painting begins with the wall paintings of the Catacombs, which contain memorials of this art dating from the second to the eighth century. Numerous fresh excavations in Rome enable the traveller to gain for himself an idea of this art, the knowledge of which but a few years ago was only to be obtained from old and not very accurate copies. The collection of (fairly good) copies in
b the *Museo Cristiano* of the *Lateran*, and the excellent publications of de Rossi and Perret give, after a visit to a single catacomb, a good insight into the general contents of those remarkable places. The oldest and best pictures in Rome are to be
c found in the *Catacombs of S. Nereo*
d *and Achilleo*, *S. Calisto*, *S. Pris-*
e *cilla*, *S. Prætextatus*, *S. Ponziano*, and *S. Agnese:* those of S. Sebastiano, which are always accessible, are nearly destroyed.

Of inferior interest to the Roman Catacombs are those near *S. Gennaro dei Poveri* at **Naples**, where *g* also are found considerable remains of both ancient Christian and Pagan paintings, though the greater number are figures of Saints, dating from about the eighth century backwards, already strongly Byzantine in character.

The style of the Catacomb pictures in the older works closely resembles antique painting in form and feeling, following step by step its gradual degeneracy into stiffness and want of form. Most important and characteristic for the primitive relations of Christianity to art are the conception and selection of subjects.

We find united with the forms

and types of antique paintings, as we have become acquainted with them in Pompeii and elsewhere, the first traces of an artistic mode of thought, which, after a long period of entire degeneracy in art, reappears in the movement which revivified Christian art in the thirteenth century, and is not therefore to be found in the severe and narrow forms of the Mosaics.

Pre-eminent here stands Symbolism: which is often but an outward combination of incidents and scenes, the true relations of which must be known to the spectator beforehand, being here without any more necessary affinity than the fish with the designation of Christ, the initial letters of which represent the ΙΧΘΥΣ: (so the story of Jonah or the raising of Lazarus as the type of the Resurrection); at other times it is a truly artistic combination, which, with the aid of antique themes, creates a beautiful form for an ethical or religious idea, through the characteristics of the figures and their action, as in the well-known figure of the Good Shepherd in S. Calisto, S. Nereo and Achilleo and elsewhere. Christian art also tries its powers in the creation of typical images, of which the special variations from the antique are the same as those seen in the oldest Christian sculptures of the sarcophagi. Associated with the first pictures of the Madonna *a* (*S. Calisto, S. Marcellino e Pietro,* *b* *S. Priscilla*) are the earliest at- *c* tempts at a portrait of Christ (*S. Nereo and Achilleo*); the Apostles also are first represented with the characteristics by which they have been identified through all after times (same place, chapel of the Evangelists). The artistic treatment of the action and expression does not go beyond what ancient art supplied to the Christian painter; incidents like the Adoration of the Magi, the Last Supper, the Miracle of the Loaves, only appear as figures standing in a row, with some slight expression in the attitudes, and the signs of life here apparent soon stiffen into a purely conventional arrangement.

The ancient Christian sarcophagi serve to complement the Catacomb paintings, though they express another set of ideas; the figured ground of drinking glasses (Vase in *Museo Cristiano* of the *Vatican*) *d* may also help to complete the picture of the oldest practice of Christian art.

MOSAIC PAINTING.

In church mosaics we have an almost uninterrupted and authenticated series of Christian paintings from the time when Christianity became a state institution. We must here give a short account of the influences under which they arose.

Art here is fettered by rules more strict and rigid than those of any earlier time. Ecclesiastical pomp and monumental effect, and a firm conviction that work once done must last eternally, prompt the use of materials which exclude the artist from participation in any labours but those of drawing cartoons or choosing glass pastes. The Church desires or only permits what Church purposes strictly demand. Her requirements must be satisfied in an imposing manner. The subject being all in all is set in just so much accessory scenery as suffices to explain the theme without an appeal to sensual beauty. The Church has other means of affecting the imagination than those of artistic contrast in action, shape, or colour. She provides quite a different feeling for harmony than that derived from beautiful formal contrasts. The artist no longer invents; he has only to reproduce what the

Church has discovered for him. For a time art still keeps up some remains of the joyous spirit inherited from ancient times, and within its narrow limits still creates single forms that are grand and lifelike. But gradually it sinks and falls back at last into mere mechanical repetition.

THE BYZANTINE STYLE.

This repetition of something learnt by heart is the essential characteristic of what we call the Byzantine style. Thus, in Constantinople, where in course of time the practice of almost all the best art of the Christian world was concentrated, after about the time of Justinian, there grew up a system adopting a certain arrangement of the scenes to be represented, a particular manner of depicting single figures according to their importance and their rank, and a special treatment of every detail. Every one learnt this system by heart, as far as his natural capacity allowed, and then reproduced it, for the most part without any reference to nature. Therefore it is that we find in this style so many almost identical Madonnas; therefore the various representations of the same scene so nearly resemble each other, while the single sacred figures of the same person are exactly alike. It is astonishing to observe this complete dying out of individual character,* which is gradually supplanted by a uniform type, similar in every detail. We have to compare it with the art of ancient unprogressive nations (Ægyptians, Chinese, &c.) to conceive how form could be subjected to an uniform traditional law. The Byzantine system was indeed partly founded on reminiscences of antiquity, but so stiff as hardly to be recognisable. The expression of holiness always takes the shape of moroseness, since art was not permitted to arouse the thought of the supernatural by producing forms that were free as well as grand. Even the Madonna becomes sulky, though the small lips and thin nose seem to make a certain attempt at loveliness; in male heads there is often a repulsive malignant expression. The drapery, arranged in a particular number of conventional modes, has a special way of falling into delicate stiff folds and breaks; when the type requires it, it is merely a surface of ornaments, gold, and jewels; in other places, in easel pictures constantly, and often in mosaics, gold serves to represent the high lights. The movements and positions become more and more lifeless, and in works of the eleventh century, like the old mosaics of *S. Marco*, they preserve hardly a trace of life.

This style now gained great influence in Italy also. Not only did many important countries and towns, Rome among the number, remain for quite a thousand years in an apparent and partially real dependence on the Greek empire, but Byzantine art likewise possessed special qualities, which for a time assured its predominance over all Italian art. In both countries the religious feeling was the same; it was not till the middle of the eleventh century that the ecclesiastical breach between Rome and Byzantium was once for all decided. Nothing, therefore, essentially checked its influence. Thus the broken and impoverished life of Italian art could not but be overshadowed by that of Byzantine culture, now entirely unri-

* It takes refuge in illuminating, or at least shows itself there in the reproduction of better ancient originals. But gradually it died quite out, and when new subjects, *e. g.*, stories of martyrdoms, have to be represented, it is only by a new combination of familiar elements.

valled in the metropolis at least, even had the latter style possessed no advantage beyond the tradition of its artistic method. This, however, was a decisive point in those times; the Church which only thought of creating an effect by splendid materials and the richest possible treatment of them, found her purposes better answered by the artists and works of art brought from Constantinople than by the native artists. Thus the Italian painter, from the seventh to the thirteenth century has but the choice, either to exercise his untutored pencil in meaner tasks, or humbly to act as assistant to the Byzantine artists. In particular towns like Venice, whole colonies of Greeks settled round a church as Mosaic workers, even for a century or more. It was a grand moment in Italian life when they were dismissed, because a native creative spirit had awakened afresh, and was again capable of representing sacred things independently. The Byzantine influence lasted on a long time here and there (in Venice, Lower Italy, &c.), and even now has not quite died out, because the Byzantine style was so closely connected in the popular mind with the sacred types.

The Italian mosaics can be divided into two tolerably marked classes; the ancient Christian, up to the seventh century, in which the antique ideas, more or less dying out, can still be traced; and those produced under the Byzantine influence after the seventh century. This influence varied in degree; there is a great difference between the works of the Greeks themselves who had colonized, and what was afterwards more or less copied from them, but for centuries we find no single figure in Church Mosaics quite unaffected by the Byzantine style.

ANCIENT CHRISTIAN MOSAICS.

The ancient Christian Mosaics have for two reasons great historical value. They show the form which the ideas of that time gave to the biblical characters, especially those of the New Testament. The type of Christ may have been partly created out of an old tradition, but not so definitely as is often assumed. The costume of Christ, of his followers and Apostles, is an ideal one adopted chiefly from Roman art. Other personages are characterized by a costume belonging to their rank, often very splendid. In the heads there is unquestionably an attempt at an ideal (though not sensuously beautiful) but the average of physical form had sunk so low that hardly any but peculiarly ugly faces could be produced. In the second place, we see here a system of religious modes of expression and trains of ideas, created less by art than by the Church, and forming a historical memorial of the highest value. And in truth it is mostly the Ecclesia triumphans which here speaks: the principal subject is not the earthly wanderings of Christ and the Saints, but their Apocalyptic glorification. These forms seem to exist without surroundings, in infinite space, represented by a blue ground, and also often, latterly always on a gold ground: the earth provided for them is either a simple flat surface, or adorned with flowers, with the river Jordan in addition, or the rivers of Paradise. Their attitudes are composed and solemn; they seem to exist rather than to act. In order to understand the cycle of ideas here developed, we must put ourselves into the same point of view. The mere choice of position for instance, in placing Apostles and Prophets opposite each other, stands for an expres-

sion of Promise and Fulfilment; the simple action of stepping forward, a bowing of the knee, suffice as symbols of worship; the raising of the arms signifies speaking, praying or declaration of power, according to the circumstances. The spirit of the time is so strong that it takes the slightest hint as a complete expression, and is ready to follow it without requiring any expressions in the features corresponding with the incident, or any external explanation. As we have said above, Art was never more restricted; the public of the day have never been disposed to concede more or to require less of it.

MOSAICS OF THE FIFTH CENTURY.

It would lead us very far, if we attempted here to describe this particular cycle of art; of the Roman Mosaics Platner's description of Rome gives an exact account; those in Ravenna contain much that is not to be found in Rome, but here too the subject can be guessed at. Our enumeration includes only the more important works. Crowe and Cavalcaselle give a most complete description.

a After the mosaics of *S. Costanza* * at **Rome**, of the time of Constantine, mentioned before in connection with ancient ornamentation, those of the orthodox *Baptistery, S. Gio-*

b *vanni in Fonte*, in **Ravenna**, are the earliest masterpiece (ante 430), indeed the only one in which the full decorative richness (settings, ornamental figures, alternations of stucco, relief and mosaic) of late Roman work is combined with good and lifelike drawing; it is also one of the most splendid specimens of ensemble of colour in the whole of art.

* The rude and insignificant mosaics on the niches of the side door belong to the seventh century.—R.

The biblical stories which are represented in *S. Maria Maggiore* at **Rome**, on the upper walls of the *c* central nave, and on the arch of triumph (earlier than 450, but many of them much altered, or quite modern) will stand as specimens of the picture Bible then in use. In many compositions there are subjects taken from Trajan's column.

In the monumental chapel of *Galla Placidia*, now *S. Nazaro e Celso*, at **Ravenna**, the beautiful *d* coloured ornaments on a dark blue ground are better than the figures (about 450). Of the same date (432—440?) is the Mosaic ornamentation in the *Vestibule* of the *Bap-* *e* *tistery* of the *Lateran*. So also the two female figures of the church of the Jewish Christians and Pagan Christians in *Sta. Sabina* at **Rome**. *f*

Under Leo the Great (440—461) were produced the front mosaics of the *Arch of Triumph* in *St. Paul* at *g* **Rome**, which have now again been restored by means of fragments and copies. They are the first obtainable prototypes of a representation, which afterwards became common, of the twenty-four Elders (out of the Apocalypse); also the gigantic half-figure of Christ in the centre was one of the most remarkable in ancient Christian art. The mosaics of the tribune appear to have been made in the thirteenth century, after an original of the fifth; they contain, like nearly all tribune mosaics, Christ enthroned with various Saints, and underneath them the Saints of the Church and also the Founders. Elsewhere Christ is represented standing on a hill or on clouds, not floating as in the modern manner.

MOSAICS OF THE SIXTH CENTURY.

This last position we find in the most beautiful mosaic in Rome,

a that of *SS. Cosmas and Damian* in the *Forum* (526—530). Though much restored, especially in the part on the left, this grand work embodies in a form already somewhat stiff, one of the last free inspirations of Christian art. The execution is still beautiful and careful.

The mosaics at Ravenna in the *b* Arian Baptistery (or *S. Maria in Cosmedin* about 550 ?) are a mere imitation of the painting in the dome of the other Baptistery. Of the same date (526—547) are those of the niches of the *Choir* in *S. c Vitale*, which comprise among others the splendid ceremonial pictures of Justinian and Theodora, works far more remarkable for the subjects which they illustrate than for execution; on the walls next to them are the bloody and bloodless sacrifices of the Old Testament (the Sacrifice of Abel, Abraham's Reception of the Three Angels, the Sacrifice of Isaac, the Reception of Melchisedek); the History of Moses; Prophets. The two great friezes with processions of Saints *d* in *S. Apollinare Nuovo*, on the upper parts of the walls of the central nave (553—566) are for size the most important pieces of mosaic in the continent of Italy. Of the two cities, Ravenna and Classis (the ancient harbour of Ravenna), from which the processions are seen to issue, the former is represented by a most remarkable view of the palace of the Ostrogoth kings, now all but completely destroyed.* Apparently of the sixth century are the mosaics of the chapel of the archiepiscopal palace, built presumably 439—450; the prevailing architectural ornamentation of which is grand in character, whilst the method of execution and a certain barbaric richness of costume indicate the growing Byzantine influence.

In the *cathedral* of **Trieste**, the *e* side tribune on the left contains in the niche two good figures of Apostles in the same style. (The Madonna in the central semi-dome and all the mosaics of the side-tribune on the right belong to the advanced Byzantine school.)

In Milan, in the *Cappella S. f Aquilino*, an octagonal building, annexed to S. Lorenzo, are two semi-domes with mosaics, representing Christ between the Apostles, and the announcement of the birth of Christ to the Shepherds, moderately good works of the sixth or even fifth (?) century. There also are the newly restored mosaics of the *Chapel of S. Satiro*, in *S. g Ambrogio*; fifth century.

The origin of the mosaic in *S. h Pudenziana* at **Rome** is disputed; it must have been executed after an original of the fourth century, and in spite of a great deal of restoration, it may represent a composition of the time of Constantine. The tribune of *S. Teo- i doro* at **Rome** (seventh century) contains a partial repetition of the mosaic of the *SS. Cosmas and Da- j mian*. The mosaics of the inner church of *S. Lorenzo fuori* (578— *k* 590) over the Arch of Triumph have been lately entirely renewed.

The transition to the Byzantine style was, as may be imagined, a gradual one; a stony stiffening in traditional types is in point of fact Byzantinism.

In Ravenna this transition is seen in the large and very remarkable mosaic of the tribune of *S. Apollinare in Classe* (671—677); *l* besides the repetition of the Sacrifices of the Old Testament (from S. Vitale), there is also here a ceremonial picture of the Empire. The spandrils of the arches over

* Still more ancient are the Adoration of the Kings and the Christ Entombed, at the sides of the choir, the twenty-six scenes from the New Testament, and the single figures between the windows.—R.

the columns of the nave are decorated with a most complete collection of ancient Christian emblems (in modern copies); the series of portraits of the archbishops, which surmount them like a frieze, is almost the only specimen (preserved at least by a copy) of the series of portraits of the early mediæval churches.*

Here, too, we must mention the
a mosaics of the tribune of *S. Agnese fuori* (625—638), in **Rome**, and in one of the adjoining chapels of the Lateran Baptistery, the so-called
b *Oratorio di S. Venanzio* (640—642). It is clear in this last work that the artist has quite lost all freedom of mind, all pleasure and interest in his work. No wonder that he no longer understands what he merely repeats. Some smaller fragments are found in the little Tribune of
c *S. Stefano Rotondo*—also on one of
d the altars on the left in *S. Pietro in Vincoli* (S. Sebastian as a votive picture for the plague of 680, here clothed and represented as an old man), and others.

We find traces of a last though unsuccessful effort against the Byzantine spirit in the (much-restored)
e mosaics of the Choir of *St. Ambrogio* at **Milan** (?832), though here also the inscriptions are partly Greek. The features are rudely sketched, the drapery given in a harsh, iris-hued colour (of white, green, and red), the distribution of the figures (very unequal in size) is quite unartistic, and yet there is much more life in it than in contemporary Roman works of the period.†

After the beginning of the ninth century, the Roman mosaics sink to a degree of rudeness for which it is not easy to find a historical reason in the civilization of the time; since Byzantine art, the influence of which is here everywhere visible, shows less elegance in execution here than anywhere else.

The most remarkable of these mosaics, as to subject, that from the *Triclinium* of Leo III. (about
f 800) having been moved to the chapel of Sancta Sanctorum (or Scala Santa), has been subjected to recomposition, though copied exactly from the old. (The two investitures at the side of the semi-dome: Christ giving the keys to S. Silvester, and a banner to the great Constantine; St. Peter giving a stole to Leo III., a banner to Charlemagne; the portraits of the latter have some semblance of authenticity, but are in very bad condition.) Under the next Popes mosaics grow ruder and more lifeless and become distorted to an inconceivable degree. So we find it in and above the *Tribunes* of *SS. Nereo and Achilleo*, *S. Maria della*
g *Navicella* (817—824), *S. Cecilia* and
h *S. Prassede*—the last three, build-
i ings of the time of Paschal I. (817—824). S. Prassede has an Arch of Triumph in mosaic, with the extraordinary representation of the heavenly Jerusalem and the little chapel (on the right), "Orto del Paradiso," the interior of which is all in mosaic. In the semi-cupola

* In S. Paul at Rome a series of new mosaic portraits replace the old. Compare the heads of the Popes used as consoles in the cathedral of Siena.

† Also interesting as containing all the patron saints of Milan of that time. Christ enthroned under a glory, surrounded by Michael and Gabriel, and next to them S. Gervasius and S. Protasius, below in round settings S. Candida, S. Satyrus, and S. Marcellina; on the left the town of Tours, and S. Ambrose at the burial of S. Martin; on the right the town of Milan and S. Ambrose and S. Augustine seated at desks.—There is indeed a great interval to be traversed between such elementary beginnings and Raphael's Madonna di Foligno and Santa Cecilia, or the Sante Conversazione of Titian.

In an adjoining chapel on the right of the church the cupola contains the half-length figure of S. Satyro on a gold ground, somewhat earlier than the mosaics of the tribune.

[a] of the tribune of *S. Marco* (827—844), are some others, mere caricatures.

In Venice, where there was a closer connection with Byzantium and greater wealth than in Rome, mosaics show not only the mode of conception, but the neat and elegant execution of the Byzantines. The [b] church of *S. Mark's*, with its 40,000 square feet of mosaics, is by far the richest monument of this Oriental style.

Among these, we note as interesting for the subject, the received, conventional representations of gospel history in the Byzantine manner (especially on the vaultings and many wall surfaces of the interior);—the collection of numerous single figures of saints (chiefly on the piers and in the curves of the arches);—the [c] legendary method of narration (in the *Capella Zeno*, with the story of S. Mark, and in one of the five semicircular [niches of the façade, the story of his dead body);—here among others the picture of the church;—another history of the body of the Saint, in the right transept (on the wall to the right);—the baptism of the Apostles and the Angels of various ranks, distinguished by their various employments (shallow cupolas of the Baptistery chapel);—lastly, in the chief cupolas of the church, the feast of Pentecost, where strangers of various nations are distinguished by their costume and appearance (front cupola);—Christ, with four archangels, attended by the Virgin and the Apostles, and surrounded by the only complete series in mosaic of the Christian virtues (central cupola);—the miracles of the Apostles, &c. (left cupola).

Judging from the style, these works are of very various dates; though, for convenience sake, we mention them here together. The severe, lifeless Byzantine school is represented in the mosaics of all the cupolas (eleventh and twelfth century), except those to the right; the Christ between the Virgin and John, inside above the inner door, is the earliest, and considered to belong to the tenth century. The mosaics above mentioned of the *Capella Zeno*, also those of a wall [d] niche of the façade, as well as many others, are Byzantine in style, though somewhat modified and more lifelike, and very delicate in their details. In striking contrast with these are the mosaics of the vestibule, both before the three doors and on the left side of the church, important works of the western romanesque style of the thirteenth century (except some obviously modern additions), the history of the creation as far as Moses, given in a naive narrative manner. Again more Byzantine, although not earlier than the end of the thirteenth and fourteenth century, are the mosaics before mentioned and others in the *Baptistery*. Those of the chapel [e] of *S. Isidoro*, in the left transept [f] (about 1350), are unskilfully Giottesque. About 1430, those in the *Cappella de' Mascoli*, by *Michiel* [g] *Giambono*,* but only the left-hand half of the vaulting; the right shows a much better hand (perhaps not Venetian) of the end of the fifteenth century. Scattered over the whole church are compositions by the *Vivarini*, *Titian*, and [h] many later painters. (The cupola on the right, Paradise on the vault in front, most of the semicircles of the façade, &c.) None of these mosaics, not even the earlier ones, presuppose a distinct plan with subordinate detail, nor do they reveal any apparent progress in the development of poetic or dogmatic thought. Even round the High Altar, the sacrifice of Cain and

* Perhaps father and son of the same name, the latter of whom executed the right-hand half.—Mr.

Abel is the only instance of the system of Old Testament allusions to the sacrifice of the Mass such as
a we found in the Choir of *S. Vitale.** The churches of Palermo and its neighbourhood contain the principal monuments of Byzantine mosaic painting, chiefly practised by Greek artists, under Norman rule. In the work on Architecture we have indicated how slight is the organic connection between this rich ornamentation and the architecture which it adorns. The selection of types, and the skill with which scenes are enriched with numerous figures, as well as technical knowledge, reveal the practised Byzantine school, though some mosaics display the hand of native artists; but we must not regard the Greek and Latin inscriptions as the criteria of this. The order to be followed in the most important monuments is, according to Crowe and Cavalcaselle: the
b Choir of the *Cathedral* of **Cefalu** (after 1148); contemporary, but of inferior workmanship, the *Cappella*
c *Palatina*, at **Palermo**; fragments in
d the Martorana (*S. Maria dell' Am-*
e *miraglio*); the *Cathedral* of **Monreale**, finished 1182, nearer the
f decline; the *Cathedral* of **Messina**, thirteenth century. On the mainland we must mention here the much-injured mosaics of the new
g side tribune in the *Cathedral* of **Salerno** (after 1084); and compare with them the very rude wall
h paintings of *S. Angelo in Formis*, a few miles from S. Maria di Capua,† executed about the same time; the latter being almost the only monument remaining in painting of the movement in art patronised by Abbot Desiderius, of Monte Cassino [and the wall paintings of Sant' Elia of Nepi, completed in the beginning of the eleventh century by John, Stephen, and Nicholas of Rome.—Ed.] We look
i in vain in any of these works for signs of real artistic development; the chief impression is that of a high degree of splendour in decoration. Where the representation of the action does become really lifelike, the violent movement of figures, which in general are conceived in a symmetrical arrangement, and the realism of many individual gestures, becomes almost comic, as, for instance, on the walls of the central nave of the Cathedral of Monreale; and the best things
j done by this style of art will always be the architecturally-severe figures in repose in the niches of the Choir.

Taken as a whole, these careful late Byzantine Mosaics and wall paintings of Venice and Southern Italy are wonderful evidence of the conditions imposed on art by the church of Gregory VII. The corporeal presentment of Christ and the Saints shrivels to a mere emblem, but this emblem is brought before us with a lavish expenditure of costly materials and laborious execution. The greatest possible honour is to be paid to religion; but it is superfluous to suggest personality or beauty, since devotion can be excited strongly enough without either.

The panel pictures on wood in the Byzantine style now to be found in Italy are innumerable, especially pictures of the Madonna. Very few date from before 1000; for the greater number are copies

* The Mosaics in the Cathedrals of Murano and Torcello are still entirely Byzantine.—R. [In S. Donato of Murano an Assumption with the Four Evangelists is a good example of the art of mosaics at Venice in the twelfth century.—Ed.]

† These paintings, described as early as 1862 by Crowe and C. were, according to Neapolitan publications, discovered in 1868, and were to be "restored," without delay, which, according to general expectation in South Italy, would be equivalent to destroying them. [They have been restored, and in one or two pieces above the portal completely renewed.—Ed.]

from special miraculous pictures of the Madonna, and were produced either towards the end of the middle ages, or in quite modern times; besides this, we must remember that Greek communities appear here and there in Italy amongst which the Byzantine mode of representation has remained consecrated. The peculiar colours of the varnish, the green flesh-shadows, the raised gold of the hatchings, make these paintings easily recognizable. I cannot say with any approach to certainty, whether in the type of the Madonna, there are varieties to be distinguished; it is difficult to trace this back to such old originals as we possess of the type of Christ. The so-called Black Virgin is not a real type, but rose from the mistaken repetition of Madonnas grown brown
a with age. The picture in *S. Maria Maggiore* (chapel of Paul V.) was certainly once (IXth century) painted light; but later copies, particularly when darkened by age, will give the impression of a deep brown complexion.

Some especially instructive Byzantine easel pictures are to be found in the collection at the *Museo*
b *Cristiano* of the *Vatican*, which was founded by the late Monsig. Laureani, and contains a great number of small pictures, some of them very valuable, of the school of Giotto and the beginning of the fifteenth century. As Rome possesses few examples of monumental art of this period, these are a welcome supplement. There, among others, is the death of S. Ephraim, painted in the eleventh century by
c the Greek *Emanuel Tzanfurnari*. There are also many Byzantine
d pictures in the *Naples Museum*.

In conclusion, we have still to mention two works of art, of which one was undoubtedly and the other probably produced in Constantinople itself. The altar-piece (*Pala*
e *d'Oro*) in the *treasury* of *St. Mark's*,* at **Venice** (ordered in 976?), consists of gold plates, lately put together again, containing a considerable number of figures, and whole scenes in enamel. The style is much the same as that of the last-named mosaics; the execution exquisitely delicate; in the absence of gradations of tints, which were unknown to the enamel work of that time, the lights and the folds of the drapery are expressed by the most delicate gold hatchings. The other is the so-called Dalmatica of Charlemagne, to be seen in the *treasury of St. Peter*, at **Rome**. It
f is a deacon's robe, apparently of the twelfth century, which several emperors wore at their coronations. On a ground of deep blue silk, numerous groups of figures are worked in gold, silver, and a few colours; in front, Christ in glory, with angels and saints; behind, the Transfiguration on Mt. Tabor; on the sleeves, Christ as the dispenser of the Sacraments. It is a remarkable relic of the time when not only the Church, but the officiating priest was considered a symbol, a theory expressed under the veil of the most costly materials possible. Besides this, in the *Opera del Duomo* at **Florence** is a
g piece of wax mosaic in miniature dimensions, of the most delicate execution, a marvel of minute workmanship.

* Where I saw it in 1846. In the year 1854 there was [as there now is, 1879] a covered altar-piece on the High altar itself, with a back painted in the year 1345 [by Paolo, Luca, and Lorenzo of Venice.—Ed.]

CHAPTER III.—ROMANESQUE STYLE OF PAINTING.

WITH the eleventh century painting enters as it were upon a new life, and forms for itself a new style, which we may call the Romanesque. Ill-conceived repetitions of the antique are gradually remodelled in the spirit of modern times.

Alongside of the Byzantine style which had become dominant in Italy, there had always existed a species of uneducated national art, chiefly employed in the ornamentation of inferior churches which could not afford the expense of either mosaics or Greek artists. It was from among the workers in this style, which, in contradistinction to the Byzantine, may be called Old Lombardic, that the new movement arose. The earliest monuments of note are the wall-paintings, mostly of legendary subjects, in the reputed temple of Bacchus, [a] *S. Urbano alla Caffarella*, at **Rome**, nominally of the year 1011. Similar fragments are to be found in [b] the *Lateran Museum*, whither they were taken from S. Agnese. The chief characteristics of the new style, marked action, and appropriate, if not quite easy, gesture, are already here in embryo. In spite of incomplete execution, the sympathy of the beholder is aroused; art begins to invent anew, after long centuries of repetition and combination. There is naturally a mixture of acquired Byzantinism even in this simple narrative wall-painting; and two later works, the frescoes of the entrance into [c] *S. Lorenzo fuori* (post A.D. 1217, hardly recognisable through modern restoration), and those of the chapel of [d] *S. Silvestro* in the front court of SS. Quattro Coronati, both of the beginning of the thirteenth century, relapse again into a still more Byzantine manner. Rude works likewise are the paintings of uncertain date discovered in 1858, in the lower church of *S. Clemente*, though [e] in them we find occasional living touches, as, for instance, a mother embracing a child. But meantime the new impulse had grown strong enough to make itself felt even in most monumental mosaic painting. In *S. Maria in Trastevere* the semi- [f] dome of the Tribune and the curve of the Arch of Triumph, contain the first important creations of the Romanesque style in Italy (1139—1153); in spite of the rudeness of the forms in these mosaics, we recognise with pleasure a germ of individual life in the appearance of new incidents; Christ and the Virgin enthroned together are un-Byzantine even in conception. The Virgin between the Five Wise and the Five Foolish Virgins, on the façade is of the same time, extremely stiff. For the later mosaics of the *apse*, ascribed to [g] Cavallini, see below. The mosaics of the choir, also, of *S. Clemente* [h] (before 1150) are, in their figures, quite Romanesque; the leaf ornament in the semidome resembles the splendid ornament in the Lateran, only in other colours and with the addition of many little figures. The mosaics in the niche in *S. Francesca Romana* is merely a re- [i] petition of older types, and ugly in execution.

Still, either from historical causes or because the right artist had not yet appeared, this new Romanesque movement produced, for some time, no considerable result. The only inspiration in art which can be claimed for the time of Innocent III. and his immediate successors is found in the better works of the Cosmati. Painting makes no advance. A relapse into the old Byzantinism shows itself, for instance, in the details of the large apsidal

a mosaics in *S. Paul* (after 1216), which appears to be a new arrangement of what was placed there in the fifth century; also in the mural paintings just mentioned (p. 18). In the mosaics [now completely renewed] of the façade of the *Ca-*
b *thedral* of **Spoleto**, which were executed in 1207 by a painter named *Solsernus*, the Byzantine is found combined with a certain freedom and dignity, especially in the gestures of the Virgin and St. John; Christ appears again in the youthful form for which the Byzantines had substituted that of an old man. The struggle between the two styles took quite a different course in different districts. In Venice the Romanesque, as we have seen, came out splendidly in the mosaics
c of the vestibule of *St. Mark*, although at times falling back into Byzantinism. In Parma the frescos
d of the *Baptistery* (excepting the lower ones, which are unimportant Giottesques) are among the most remarkable early specimens of the Romanesque style; the work of various hands, during the first half of the thirteenth century, they exhibit, especially in the narrative parts at the edge of the cupola, the characteristics of life and movement, the passionate gestures peculiar to this style, which is as yet incapable of physiognomical expression. On the façade of the
e *Cathedral* of **Reggio** (twelfth or thirteenth century) are single figures of saints, mostly in repose, in fresco, belonging indiscriminately to both styles;—also on the walls of
f *S. Zenone* at **Verona**, showing out from behind half-ruined paintings of the fourteenth century;—in the
g vestibule of *S. Ambrogio* at **Milan** (of various dates); and elsewhere.
h In the *Sacro speco* at **Subiaco**, its picturesque interior derives a peculiar charm from some inferior wall-paintings of the twelfth and thirteenth centuries, with the artists' names inscribed. There is here a possibly genuine portrait of S. Francis (the youthful monk without the stigmata, on the right as you enter the chapel of S. Gregorio), which has indeed undergone frequent repaintings.

DECAY OF BYZANTINE STYLE.

Before we begin to speak of Tuscany, let us reconsider the position of art, as it was then developing itself. A youthful style, which has much to tell, but only a limited capacity of expression, grows up alongside of the style traditionally hallowed by its devotion to religious purposes. It does not yet aim at beauty and grace, but neither is it confined to the severe and ascetic; almost unintentionally the figures take a youthful form. Nor does this style of art recognise any peculiar sanctity in the well-known sequence of Byzantine positions and dresses, in the fixed types of sacred myths, etc.; it gives all according to its own impulses, and forms for itself positions more harmonious with Nature, flowing garments, fresh, lively traits of life. At first it is allowed its way here and there on church walls, with its simple few colours in distemper. Next the workers in mosaic, who considered their method inseparable from the Byzantine manner, by and bye discover that the new style has taken possession of one of the patriarchal churches in Rome, and is beginning to work also in mosaic. From this point a real struggle seems to have begun;—the Byzantine party sometimes vigorously uphold their old custom, sometimes attempt to divert the new style, mix it with their own, and seek to take from it its true bold character. In the works above named at Parma and Venice, it appears again quite uncontrolled, yet alongside of it Byzantinism

asserts itself, both in its stiff forms as well as in its occasional concessions to the new; its complete destruction was brought about by the school of Giotto. Its connection with the most distinguished, most traditionally sacred form of art, mosaic, kept it up beyond its natural term. It was not till this art had irrecoverably lost, not its permanence, but its predominance, till all Italy was awake to the charm of fresco, that then, too, the Byzantine style perished.

TUSCANY.

At the beginning of the thirteenth century, when the highest art of the country, excepting in Pisa, first arose, the Byzantine style was undeniably supreme in Tuscany. The merit of the Tuscan painters of the time immediately succeeding, with whom, following the lead of Vasari, we used once to begin the history of art, consisted less in the immediate overthrow of the style, than in the new life they brought into it; with a general Byzantinism of conception, individual parts yet became freer, more lively, and more beautiful, till at last the old bonds were altogether broken.

SIENA.

The importance of Siena's share in the very early development of art has become more doubtful since
a the date 1221 in the large *Madonna* of *Guido da Siena*, in S. Domenico (second chapel left of choir), has been regarded as the falsification of a date later by some fifty years. The first beginning of beauty, and, in the position of the child especially, of a feeling for lines, and a life likeness in drawing, could only have been a merit in Italy as opposed to the Byzantinism prevailing in Siena, which one sees in the oldest works of the Academy there. (Crowe and Cavalcaselle moreover consider the flesh parts of this picture to have been painted over in the fourteenth century.) The contemporary pictures in the churches there and in the Academy are decidedly inferior to the Madonna of Guido. The student will find in the painted covers of the account books of the thirteenth century *b* (Academy), works bearing the names of artists of merely local celebrity.

AREZZO AND PISA.

In Arezzo and Pisa also, *Margaritone of Arezzo* (born about 1216) and *Giunta da Pisa*, who is said to have painted in Assisi from the year 1220, both mentioned by Vasari as the earliest examples of the new movement, can claim no higher place in the development of art. *Giunta's* repulsive Crucifix in *S.* *c* *Ranieri e Leonardo*, the thoroughly feeble paintings of the same date in *S. Piero in Grado*, a few miles *d* nearer the sea than Pisa, and others of a similar kind, show that the advance made by the great sculptor *Niccolo Pisano* was no mere imitation nor was it stimulated by the painting of his immediate predecessors at Pisa. We shall speak, in their place, of the works ascribed to *Giunta* in S. Francesco at Assisi.

FLORENCE.

In Florence, the ornamentation of the Baptistery was the principal work of the first half of the twelfth century and for a considerable time later. The niche in the choir, the mosaics of which were made after 1225 by a monk named *Jacobus*, contains an excellent and important innovation; kneeling figures on Corinthian capitals are employed as supporters of the central picture, one of the first purely artistic con-

ceptions, for even though these supporters may have a symbolical sense, still their chief purpose is the proper division of the space, a point to which Byzantine art, devoted simply to the subject, had paid no attention; they are the originals of the figures supporting the arches
a and filling the niches of the *Sistine*. In the cupola itself, the great Christ by the Florentine *Andrea Tafi* (born after 1250, died after 1320), though keeping to the Byzantine outlines, is yet a very remarkable figure, dignified yet life-like. The species of friezes in concentric lines, containing biblical stories and groups of angels, which occupy the rest of the dome, show the work of four or five different hands; some is purely Byzantine, and should most probably be attributed to the Greek *Apollonius*, who came, according to Vasari, from Venice; some is pure Romanesque, and reminds us of the Baptistery at Parma; other parts again are of mixed styles. (A great part has lost its original character by restorations.) Besides this, mosaic here begins to serve the purposes of architecture in friezes, balustrades, and other details of building.

In the time of the crisis which is commemorated by this monument of art, fell the early years of the Florentine [Cenni di Pepi, commonly called.—Ed.] *Cimabue* (1240? till after 1302). There is no trace in his works of decided opposition to the Byzantines; even in his last and greatest work, the Christ be-
b tween the Virgin and the Baptist, in the niche in the choir of the *Cathedral* at **Pisa**, he follows the usual arrangement almost entirely. But within the traditional limits there is a movement towards beauty and life. His two great pictures of Madonnas made an epoch in
c Christian art. One now in the *Academy* at **Florence** does not indeed equal Guido of Siena in the freedom and skilful arrangement of the principal figures; but it shows, especially in the angels' heads, that the master had a clear perception of the causes and elements of human grace. The other, in *S. M. Novella* (*Cap. Ruccellai*, in the right *d* transept), is far superior, and more unconscious; here we see the beginning of a proper feeling for nature, which can never again be satisfied with the conventional representation of a narrow series of facts. We fully comprehend, on seeing this great picture, the overpowering impression which it made on its contemporaries, as though it was a vision from above. There is in it so little that is displeasing to modern feeling, even the unprepared and uninitiated eye, that hardly any altar-piece of later times can compare with this in solemnity of impression and a touching mixture of dignity and grace.*

But Cimabue first displayed his whole capacity in the frescos of the upper church of S. Francesco at Assisi. These are unfortunately much injured, so that each individual picture requires a special effort of imagination. Following the very careful researches of Crowe and Cavalcaselle, we have before us in the wall pictures of Assisi, a continuous series in which the advance of art from *Cimabue's* immediate predecessors up to *Giotto* can be observed. They divide the pictures into the following groups: (1) in the nave of the *Lower Church*, *e* the life of Christ and S. Francis (in Vasari erroneously attributed to *Cimabue*), by a rude hand somewhat like the painter of S. Piero in Grado: in the Upper Church; (2) the *southern* transept, on the west- *f*

* No other pictures ascribed to *Cimabue* are now regarded as genuine. The S. Cecilia, with the scenes of her martyrdom Uffizi, No. 2), is far too free for him.

ern wall, the Crucifixion, apparently by *Giunta Pisano*, and in the same antique feeble style the other remains on this and the south wall; here are the scanty traces of a Crucifixion of Peter, and a fanciful scene of Simon Magus driven about in the air by demons; (3) [a] the *paintings* in the choir, Scenes out of the life of the Virgin, of uncertain authorship, forming the link with the better paintings, those most resembling *Cimabue* in the northern transept; the remains of a Christ enthroned, of a throne with the symbols of the Evangelists and winged skeletons; (4) by *Ci-* [b] *mabue* himself: there are a Madonna with four angels among the Giottesque pictures on the west wall of the southern transept of [c] the *Lower Church;* (5) the three ceiling paintings, with figures, of the Upper Church; in the transept, the four Evangelists with angels, all seated writing, bending towards a tower-crowned city, much injured, in the style of the northern transept; in the 3rd compartment of the curved ceiling, counting from the door, the painting mentioned in the volume on architecture, on account of its decorative effect; circular pictures of Christ, of the Virgin and two Saints, supported by angels represented as Victories, encircled by festoons issuing from vases, borne by naked Genii; in the first arch from the door the four Fathers of the Church dictating to their copyists; the two last arches in a more advanced style, bright colouring, and conceived in a manner which recals [d] the Roman Mosaics of *Rusutti* and *Gaddo Gaddi* (born about 1259, died after 1333). Next (6) come the two upper series of wall pictures in the body of the building, with sixteen histories of the Old and sixteen of the New Testament; then the entrance wall with the Ascension and the Feast of Pentecost, under the medallions of SS. Peter and Paul. These almost entirely ruined works, the latest of which Vasari especially extols as the production of *Cimabue*, are probably the work of various hands under the influence of Cimabue. Energetic gestures, a fresh and lively treatment of incidents, with a telling arrangement of groups, strike us as forcibly as do particular trivial and coarse traits which one usually expects only in the school of *Giotto*. Lastly (7), the lower series of *wall pictures* in the [e] body of the building, the Life of S. Francis, one of the most detailed cyclical representations of the marvellous legend. In the beginning of this series of pictures (not including the first picture) we recognise in the technical execution as well as in the artistic conception, an immediate connection with the upper cycles; in the continuation of the narrative, the transition to the method of Giotto, to which the five last and the first pictures of the series approach so nearly, that we must attribute them to him as their author, though certainly in the period of youthful effort and comparatively imperfect technical experience.

Great diversity of feeling existed among the immediate contemporaries of *Cimabue*, as to their acceptance of the new element introduced by him. The unknown author of the mosaics of the *Tribune of S. Miniato* at **Florence** [f] (1297 ?) is a stiff Byzantine; the only beginning of any feeling for nature is in the figures of the animals, which people the green meadow ground of his picture (now entirely renewed so that the original character is quite destroyed). On the other hand *Gaddo Gaddi's* Lunette, with the Coronation of the Virgin within, above the *prin-* [g] *cipal* entrance of the Cathedral, shows, in spite of the full splendour

of the Byzantine method, the deep impression which *Cimabue's* Madonnas had produced. The mosaics of the pulpits in the transepts of
a the *Cathedral* of Pisa are still more in *Giotto's* style. (Annunciation and Madonna with angels.)

SIENESE SCHOOL.

About this same time the Sienese school also shows its future tendency. Contemporary with Diotisalvi was *Duccio* [living 1282 to 1339], whose great *altar-piece* (1308
b —1310), now divided, is set up in the Cathedral (at the two ends of the transept), on the left the Madonna with angels and saints; on the right the stories of Christ in many smaller pictures.* If to produce individually beautiful objects were the highest purpose of painting, Duccio would have excelled all the thirteenth and fourteenth century, not even excepting Orcagna. Great must have been his joy, when he found himself capable of reproducing for his astonished contemporaries the beauty of the human countenance and the balanced grace of lovely movements and attitudes by his own methods (and not by following antique models, like *Niccolo Pisano*). Yet his method is still Byzantine, and in his historical compositions he rather, strictly speaking, gave life to the traditional subjects of the school than introduced any new ones. Whether he produced much or little else besides this altar-piece, he undoubtedly gave the tone to the school of his native city during a whole century. By his contemporary *Ugolino* there is nothing authentic to be seen in Italy, since the altar-piece in Orsanmichele is declared not to belong to him. By *Segna* there is an altar-
c piece at *Castiglione Fiorentino.*

* The predella pictures are in the sacristy.

ROMAN MOSAICS OF XIII. CENTURY.

Rome was about this time the scene of a remarkable and original movement, which suggests the idea that the history of art might have followed quite a different course but for the catastrophe which removed the Papal chair for seventy years to the banks of the Rhone.

Between 1287 and 1295 the monk *Jacobus Torriti* completed the great mosaic of the Tribunes of the Altars in the *Lateran* and *S. Maria d Maggiore.* The former is still monotonous and faulty as to grouping, but remarkable for its expression of enthusiastic adoration. [Crowe and Cavalcaselle regard it as an older work merely restored by *Torriti;* and the narrow parts between the windows also as the work of a master (the monk painted on the left) before Torriti's time.] The latter is one of the grandest productions of the pre-Giottesques, especially the circular picture in the centre in blue starred with gold; the Virgin, while being crowned by Christ, lifts up her hands in an adoring, and, at the same time, modestly deprecating attitude. In addition to the beauty and the sense of motion expressed in the forms, there is, especially in the angels, which remind us of Cimabue, a truly lovely expression, and in the arrangement of the whole, the ground and decoration, fullness and freedom which Cimabue had awakened anew in full force. Especial attention also should be given to the mosaics of the *Cosmati*, whose work in architecture and sculpture likewise is of great excellence. By *Jacob* there
e exists a half-length picture of the Saviour, simple in its line, over the right-hand side-door in the vesti-
f bule of the *Church* at Civita Castellana, and the small picture of the Saviour between two slaves, referring to the order of the Trinita-

rians, on the porch now belonging
a to the *Villa Mattei* on the *Cœlian;* by *Johannes* is the Madonna on the
b Durand Monument in *S. Maria*
c sopra Minerva, and of the Cardinal Consalvo in *S. Maria Maggiore*, equally noble and graceful. Out of the School of the Cosmati must have arisen *Pietro Cavallini*, to whom Vasari attributes the lower mosaics in the Tribune of S. Maria in Trastevere, the single figures from the story of Christ and the Virgin. Here, as in the Tribune, similar in style, of *S. Crisogono*
d (the fragment of a *Madonna* between S. Chrysogonus and S. James), we recognise the transition to the manner of Giotto. The narrative mosaics of the old façade
e of *S. Maria Maggiore* (conveniently seen from the upper loggia of the new one), completed about 1300 by *Filippo Rusutti*, are, in truth, not very full of invention, but are remarkable for their free arrangement as architectural decoration, reminding us here of the Pompeian work. The lower series are perhaps by *Gaddo Gaddi*, to whom Vasari attributes the whole. Crowe and Cavalcaselle consider them related to the pictures in the vaulting in the Upper Church at Assisi.

While in these works at Rome the Byzantine style appears to be nearly conquered, at Naples it still predominates. The beautiful mosaic of a *Madonna* with two saints *f* in *S. Restituta* (one of the chapels on the left), is a specimen of this style (about 1300), resembling Cimabue in its feeling of dignity and lifelikeness. A chapel in the Cathedral (*C. Minutoli*, in the right *g* transept) is said to have been painted by a contemporary of the latter, *Tommaso degli Stefani* (1230–1310?); but ancient and modern repaintings have quite destroyed the character of the work.

CHAPTER IV.—THE GOTHIC STYLE.

ITALIAN painting, in this its first great development, which moves parallel with Gothic art generally, and which in this branch also we designate as the Gothic style, has one great external advantage over painting in the north, that here it is not merely the servant of architecture, but possesses its own independent life. Wall surfaces are placed at its disposal, such as are never granted to it in the north, at least in large churches, and its assistance is counted upon as an essential means of decoration. Painting, as a special art, attracts to itself the greatest genius of the time, *Giotto*. The position which it holds in relation to the other arts, even in the thirteenth century, is wonderfully elevated by his performances; the taste for fresco in large series of pictures, which he and his followers did so much to strengthen, laid the firm foundation, without which Michael Angelo and Raphael would never have accomplished the works in which their greatness was most displayed.

Giotto lived 1266-1337. Among his most important pupils and immediate followers, chiefly Florentine, we may name *Taddeo Gaddi* (born about 1300, died 1366); *Giottino*, or (? *Tommaso di Stefano*), 1324, till after 1395 (?);* *Giovanni da Melano* [of Milan, but born at Caverzaio, near Como, and a resi-

* [Under the name of Giottino Vasari seems to have confounded two painters, Maso di Banco (1343-50) and Giotto di Stefano, of whom there are records as late as 1369. See Gaet. Milanesi, new ed. of Vas., 8vo, Flor. 1878, tom. i. p. 622.—Ed.]

dent at Florence in 1365 and 1366.—Ed.]; *Andrea Orcagna* (or *Orgagna*, either a special surname, money changer, or else contracted from Arcagnuolo, properly *Andrea di Cione*), born about 1308, died in or soon after 1368; his brother, *Nardo*; then *Agnolo Gaddi* (died 1396); *Spinello Aretino* (born about 1333, died 1410); [*Jacopo da Casentino* (flourished in the middle of the fourteenth century); *Bernardo Daddi* (born about 1300, died about 1350).—Ed.]; *Antonio Veneziano*, *Francesco da Volterra* (both of these worked in the Campo Santo at Pisa towards the end of the fourteenth century); *Niccolò di Pietro*, and others. We may also provisionally include among these the painters who worked with them in the Campo Santo at Pisa, the Sienese *Ambrogio* and *Pietro di Lorenzo*, whom we shall come back to when we treat of the school of their native city.

We proceed to enumerate the most important works according to the places where they are found, always giving the name of the master to whom they are attributed by tradition. When it is necessary to be acquainted with the controversies concerning these names, they will be alluded to as briefly as may be. Some of the more important altar-pieces are mentioned here also.

PADUA.

a The chapel of *S. Maria dell' Arena*; the interior entirely covered with the frescos of *Giotto* (of 1303, therefore his earliest great work). The Life of the Virgin, and the History of Christ in many pictures; on the skirting, done in grey on grey, the allegorical figures of the Virtues and Vices; on the front wall, the Last Judgment. [The wall-paintings in the choir by a feeble follower: in the Last Judgment also some parts by the hand of scholars—Crowe and Cavalcaselle] (Best light in the morning). Remains of paintings by *Giotto* in a hall near the *Sacristy* of *Il Santo*.—In the dead house of the *Eremitani*, a Madonna in the Giottesque style. *b* *c*

RAVENNA.

S. Giovanni Evangelista. The vaulting of the 4th chapel on the left; in each of these divisions a Father of the Church and an Evangelist seated at large desks (according to Crowe and C. by *Giotto*). *d*

FLORENCE.

S. Croce. In the choir: *Agnolo Gaddi*, Legends of the True Cross; [on choir arch Saints and Prophets by *Agnolo Gaddi*.—Ed.]. *e*

In the ten chapels on the two sides of the choir:

1st chapel on the right (the smaller Cappella Bardi) [outer side, in a recess, St. Francis receiving the Stigmata.—Ed.]: inside, Story of S. Francis, by *Giotto*. Upon the altar, always covered, the figure of S. Francis attributed to *Cimabue* [more probably by *Margheritone d'Arezzo*].

2nd chapel on the right (C. Peruzzi): the Story of John the Evangelist (on the right) and John the Baptist (on the left), quite cleared of whitewash since 1863, by *Giotto*.

3rd chapel on the right: half effaced representation of the Fight of St. Michael and the heavenly host with the Dragon, finely conceived; author unknown.

[1st chapel on the left, of old Tosinghi, in a recess above the entrance: Virgin in a Mandorla, by *Giotto*.—Ed.].

4th chapel on the left (C. dei Pulci): *Bernardo Daddi*, Martyrdom of S. Stephen and S. Lawrence.

5th chapel on the left (C. S. Silvestro): *Giottino*, on the right, three miracles of S. Silvester; on the left, niches over a tomb with

somewhat remarkable frescos of a Last Judgment and a Deposition. [Probably by *Maso di Banco.*]

At the end of the right transept the great Baroncelli chapel [the entrance wall of which is covered with frescos by *Taddeo Gaddi* (recovered from whitewash in 1868–9).—Ed.]: Altarpiece by *Giotto.* Frescos with the Life of the Virgin by *Taddeo Gaddi;* the figures on the ceiling by the same. (The Madonna della Cintola on the wall to the right is by *Bastiano Mainardi.*) The paintings by Taddeo are among the best of the school; the treatment of the grouping and the drapery here is especially remarkable for its boldness and its beauty.

In the C. del Sagramento, or Castellani, the last on the right; on the ceiling the Evangelists and the Doctors of the Church (very much like *Agnolo Gaddi*, Cr. and Cav.); on the walls, only cleared from whitewash in 1868–69; on the right, scenes from the Life of S. Nicolas and John the Baptist; on the left, S. John the Evangelist and S. Antony; according to Vasari, by *Starnina* (really by *Agnolo Gaddi.*—Ed.).

In the passage before the Sacristy, among other things, a carved crucifix attributed to *Giotto.*

In the C. Medici at the end of the passage, a number of altar-pieces of the end of the fourteenth century. [Amongst them one by *Orcagna*, and parts of another by his pupil, *Niccola Tommasi*, and a coronation of the Virgin, by *Lorenzo di Niccolo.*—Ed.]

In the Sacristy, on the wall to the right, the Scenes of the Passion, probably by *Niccolò di Pietro Gerini;* the lower ones seem to be by an energetic, but somewhat rude Giottesque; above, the kneeling disciples and angels, round the risen Christ, very beautiful. In the altar chapel (Rinuccini) of the Sacristy, the Life of the Magdalen and of the Virgin, and as well as paintings on the ceiling and the altar picture, date 1379, of the school of the *Gaddi* (ascribed by Vasari to *Taddeo*) [commissioned of *Giovanni da Melano* in 1365].

In the former refectory of the cloister adjoining (now a warehouse for the offices established in the cloisters) a large, and, on the whole, well preserved Last Supper of *Giotto.* One of the purest and most powerful works of the fourteenth century, which has always made me wonder why Giotto's authorship should be so persistently refused to it, while no other can be named. Above are the Crucifixion, the pedigree of the Franciscans, and some scenes from the legend of S. Francis and S. Louis, by inferior hands. [Crowe and C. ascribe the Last Supper to *Taddeo Gaddi;* the Crucifixion to *Niccolò di Pietro Gerini.*]

Almost all these frescos can be best seen by morning light.

S. Maria Novella. Cappella Strozzi, at the end of the left transept; the Last Judgment (at the back). Paradise (on the left) and the altar-piece (1357) by *Andrea Orcagna:* Hell (on the right) by his brother *Nardo.* The Paradise is remarkable as giving the highest form of beauty and grace in the shapes of the faces attained by the school. *a*

Chiostro verde: The history of Genesis painted in green on green, by *Paolo Uccello* and *Dello Delli.* *b*

Adjoining the cloister, the celebrated *Cappella degli Spagnuoli,* painted 1322–1355, according to Vasari by *Taddeo Gaddi* and *Simone di Martino* of Siena, which is now denied. According to Crowe and C. the ceiling pictures of the ship of the Apostles, the *c*

Resurrection and the Descent of the Holy Ghost, are probably executed by *Antonio Veneziano*, from a composition of *Taddeo;* the Assumption, by a feeble contemporary of the same school, showing a resemblance to the Saviour in Limbo on the northern wall, ascribed by Vasari to *Simone.* The wall-pictures appear to indicate a combination of Florentine and Sienese influences, and resemble the paintings attributed to *Simone* in the Campo Santo at Pisa (the upper series of the life of S. Ranieri), probably by *Andrea da Firenze.* It is a masterpiece of the school, considering the general arrangement, the richness of the composition in the Biblical scenes, and the allegorical meaning of the two pictures on the side walls; the Triumph of S. Thomas Aquinas, and the Church Militant and Triumphant. (Best light: between 10–12.)

Besides less important remains in differents parts of the Cloister: in the so-called old refectory, a Madonna enthroned with four saints, more Sienese than Florentine in character, and

In a little vaulted room of the Farmacia, some rude frescos of the Passion by *Spinello Aretino.* (Entrance from the Via Scala.)

In the Vault of the Strozzi family underneath the Cappella degli Spagnuoli: the Crucifixion, Adoration of the Child, Evange-
a lists and Prophets by *Giottino.*

b *San Miniato al Monte.* Besides several unimportant remains on the walls of the church.

The Sacristy planned by *Spinello* with the story of S. Benedict (about 1385).

c *Carmine.* In the cloister: a Madonna between saints; the founders underneath, a beautiful fresco, probably by *Giovanni da Melano.* In the Sacristy: somewhat slight wall-paintings of the Life of S. Cecilia, in the style of the *Bicci.*

San Felice [above the lodge of the *d* nuns and facing the high altar, a fine crucifix by Giotto.—Ed.].

S. Felicità. Some buildings at- *e* tached to the back of the church on the right; in an old chapter-room, Christ crucified, with his disciples; in a passage near, an Annunciation; the last almost worthy of Orcagna.

5th altar to the right: Madonna, enthroned between saints, altar-piece in 5 parts by *T. Gaddi.*

In the Sacristy, a large Crucifix, Giottesque.

Ognissanti: [a crucifix by Giotto. *f* —Ed.] In the Sacristy: Fresco [probably by *Niccolò di Pietro Gerini.*—Ed.], Christ crucified, with angels, saints, and monks. [In the choir, Madonna with saints, by *B. Daddi.* —Ed.]

S. Ambrogio. Second altar on *g* the right, Madonna nursing the child, with two saints, by *Agnolo Gaddi* (?).

3rd altar on the right: Descent from the Cross, by *Giottino* (?).

Bigallo. In the steward's room: *h* Frescos by three different hands, below it a Misericordia by *Giottino* (?) [a triptych of the Madonna, with gospel scenes, dated 1333, by Taddeo Gaddi.—Ed.]; the naïve picture of the Orphans is by a late Giottesque of the fifteenth century, *Ventura di Moro.**

Cathedral. The Apostles and *i* saints under most of the windows of the whole circle of chapels, likewise by a late Giottesque, *Lorenzo di Bicci.* On one of the front pillars the beautiful S. Zenobius [of 1367–8, by Orcagna.—Ed.].

* *Piero Chelini* was the painter of the decorations.

a *S. Maria la nuova.* Outside, near the door, the two ceremonial pictures by the son of Lorenzo Bicci, *Bicci di Lorenzo*, much restored.

b *Orsanmichele.* In the tabernacle of Orcagna the very beautiful votive Madonna, formerly ascribed to *Ugolino da Siena*, more Florentine than Sienese in character. (First half of the fourteenth century.) [According to Crowe and C. more likely *Don Lorenzo Monaco*, though documents discovered by Sign. G. Milanesi suggest the authorship of *Bernardo Daddi.*]*

c *Palazzo del Podestà* (Bargello), now Museo nazionale. In the Chapel: the frescos of Giotto; on the side walls scenes from the legends of Magdalen, over the entrance the picture of Hell, opposite to it Paradise with the celebrated portraits of Dante, Brunetto Latini, and Corso Donati. All very much injured by former whitewashing and the introduction of a mezzonin. The restoration is older and not so good as what has been done since for the decorative paintings of the Palazzo; Dante's portrait, for instance, is quite ruined.

Single remains of frescos, also easel pictures in various churches;
d several of the latter in the *Certosa* (older side-church).

The most important of the large
e *altar-pieces* in the Uffizi: No. 6, Christ on the Mount of Olives, Giottesque, perhaps *Lorenzo Monaco*. No. 7, Mourners round the body of Christ, apparently by the painter of the Orphans in the Bigallo. Without a number, the valuable altar-piece of *Giovanni da Melano* from the Ognissanti.

f In the *Accademia delle belle Arti:* R. Sala dei quadri grandi, No. 4 et seq.; the doors of the shrine in the Sacristy, from S. Croce, by *Taddeo Gaddi*, after *Giotto's* compositions. No. 15, A Madonna enthroned, by *Giotto.* No. 31 (called *Taddeo Gaddi*), the great Deposition, by *Niccolò di Pietro Gerini.* No. 30, the Annunciation, by *Lorenzo Monaco.* No. 33, Madonna with Angels and Saints, by *Agnolo Gaddi.* (Crowe and Cav.)

* These documents, though clear in themselves, are not proved to refer to the Madonna in question.—Ed.

PISA.

The Campo Santo. Beginning from *g* the chapel at the eastern small end, there follow in order:—

The Ascension, Resurrection, and Passion, much painted over. According to Vasari, by *Buffalmacco*, a painter [whose existence as early as 1351 at Florence is proved by records.—Ed.], but to whom Vasari ascribes the most diverse works, among others, Pietro di Puccio's pictures from Genesis. Crowe and C. consider them the work of a feeble hand of the end of the fourteenth century, in style closely resembling the Sienese pictures on the south wall.

South wall. Triumph of Death, *h* Last Judgment, and Hell. The famous pictures ascribed to *Orcagna* and his brother *Nardo.* According to Crowe and Cav. by a Sienese artist, impossible to distinguish from the Lorenzetti.

The life of the hermits in the Thebaid (about 1340–50), by *Pietro Lorenzetti* and *Ambrogio* (also called *di Lorenzo*, erroneously by Vasari *Laurati*), of Siena.

The three upper pictures of the legends of S. Ranieri, according to Vasari, by *Simone da Siena*, completed, according to documents, in 1377, by a certain *Andrea da Firenze*, whose style, however, shows essential resemblances with that of the Sienese master; thus we find single heads of angels and women altogether Sienese in style; so is perhaps also the want of skill in the arrangement.

Antonio Veneziano. The three lower pictures (1386–87).

Spinello Aretino. Three pictures with the legends of SS. Ephesus and Potitus (1391).

Francesco da Volterra (formerly attributed to *Giotto*). The remarkably spirited Story of Job (1370 et seq.).

a *North wall. Pietro di Puccio*, formerly attributed to *Buffalmacco*, certainly not by the painter of the Passion mentioned above: God as Preserver of the World, and the stories of Genesis as far as Noah's sacrifice: also the Coronation of the Virgin over the entrance of a chapel on the same side. (The remaining stories from the Old Testament, by *Benozzo Gozzoli*, will be mentioned later.)

b In *S. Francesco:* the ceiling of the choir, with the Saints floating in pairs opposite each other, and the allegorical figures of the Virtues, by *Taddeo Gaddi* (1342).

In the chapter-house the much-injured but remarkable scenes of *c* the Passion, by *Niccolò di Pietro Gerini* (1392); on the roof, half-length figures in medallions.

d In *S. Caterina:* third altar on the left, a Glory of S. Thomas, by *Francesco Traini*, whom Vasari calls Orcagna's best pupil [but whose practice from 1322 to 1345 shows that he was the contemporary rather than the disciple of Orcagna.—Ed.].

e In *S. Martino:* Frescos of the fourteenth century, in a side chapel on the right, and over the choir of the nuns.

f Old pictures in *S. Ranieri*, in the collection of the Academy (*Traini's* S. Dominic) and in private hands.

PISTOJA.

g In *S. Francesco al Prato*, on the vaulted roof of the Sacristy, are painted four saints between the richly-adorned groining of the arches, somewhat in the style of *Niccolò di Pietro.*

h The adjoining *chapter-house* contains frescos by various hands, among others by *Puccio Capanna* [admitted a member of the Florentine guild in 1350.—Ed.]: the vault is altogether occupied by the Beatification of S. Francis; on the principal wall, Christ on the Cross, which spreads out into branches, with figures of saints, &c.

PRATO.

i In the *Cathedral* (Pieve) the first on the left is the Cappella della Cintola, painted by *Agnolo Gaddi*, 1365, with the Life of the Virgin and the legend of the Girdle. Chef-d'œuvre of the school.

Chapel on the left next the choir: rude legends of fourteenth century.

Chapel on the right next the choir: Life of the Virgin and legends of St. Stephen, insignificant productions of the fourteenth century; painted over. [Crowe and Cav., on the contrary, declare them to be interesting works perhaps begun by *Starnina* and completed by *Antonio Vite.*]

j In *S. Francesco:* what was formerly the chapter-house, painted by *N. di Pietro Gerini*, the Passion and Legends of S. Matthew and S. Antony of Padua. A Crucifixion and the ceiling certainly by *Lorenzo di Niccolò.* Cr. and Cav.

AREZZO.

k In the *Cathedral*, a niche of the right side aisle, painted by *Spinello*, but much painted over. (The Christ Crucified with Saints.)

l In *S. Agostino*, in a former chapel, high up on the wall: Madonna, by *Spinello*, part of an Annunciation.

m In *S. Domenico:* frescos, much painted over, by *Parri Spinelli*, son of the former, near the door; the Christ Crucified with Saints, and two Apostles, both pictures surrounded by martyrdoms with smaller figures.

n In the first court of the *Cloister*

of S. Bernardo: the legends of this saint, in monochrome, reminding us of the earlier painters in the Chiostro verde in S. M. Novella; ascribed to *Uccello*.

a In *S. Francesco:* Cappella di S. Michelangelo: remains of wall-paintings by *Spinello*, St. Michael's Combat with Lucifer. In the choir, on the ceiling, the Evangelists, probably by *Bicci di Lorenzo*.

What else is to be found in other towns in Tuscany is, to judge from all we know, not important. We shall speak later of Siena, which developed a style peculiar to itself; for the present we must mention

b *Spinello's* frescos in the *Palazzo pubblico*, Sala di Balia: the history of the Emperor Frederick Barbarossa and Pope Alexander III. The procession of the Pope, whose rein is held by the Emperor, is one of the best ceremonial pictures of Giotto's school; for some of the other scenes it is less easy to answer; the rest clearly shows itself to be the work of an inferior painter (1407–8).

c In the *Academy* at **Siena** are a few small pictures by *Spinello;* among others, No. 245, a Death of the Virgin, which shows the superiority of the school of Giotto in composition compared with the Sienese.

d *S. Piero a Megognano* at **Poggibonzi**: in the Sacristy a remarkable picture [Virgin and Child with Angels] by *Taddeo Gaddi* (1355).

ASSISI.

S. Francesco. For the Upper Church, comp. pp. 21–2.

e The *Lower Church.*—On the principal vaulted roof over the tomb the Allegories of Poverty, Chastity, and Obedience, along with the Beatification of S. Francis. Chef-d'œuvre of *Giotto*.

In the northern transept, remains of a large and very rich Crucifixion, given to *Pietro Cavallini,* *f* who, however, in the mosaics mentioned p. 24, shows himself too stiff to be capable of this work [according to Crowe and Cav., by Pietro Lorenzetti]; farther on, the Descent from the Cross, the Deposition, and S. Francis receiving the Stigmata; on the vaulting, small pictures of the Passion (perhaps by *Puccio Capanna*). [In the *g* neighbouring chapel of Napoleon Orsini, next to the sacristy, half lengths of the Virgin and Child, between S. Francis and S. John the Baptist, by *Pietro Lorenzetti.* *h* —Ed.]

In the southern transept the pictures from the story of Christ, and S. Francis, on the east and west wall, attributed by Rumohr to *Giovanni da Melano,* by Crowe and *i* Cav. to *Giotto*.

In the *Cap. del Sagramento* (apse *j* of the southern transept), the history of S. Nicolas and the Apostles, by *Giottino* (?); [altar-piece of the Virgin and Child, between S. Francis and S. Nicholas, by *Pietro Lorenzetti.*—Ed.]; in that of the *Magdalen* (in the 3rd chapel on *k* the right) the life of the Magdalen and S. Mary of Egypt, attributed to *Buffalmacco* [according to Crowe and Cav. by *Puccio Capanna*]; in the Cap. Albornoz, southern apse of the vestibule, mechanically executed frescos of the fourteenth century, also erroneously called *Buffalmacco*.

In the chapel of *S. Martin* (1st *l* chapel on left), the legends of the Saints, in ten pictures, one of the best works of the Sienese school, by *Simone di Martino*. Crowe and Cav.

Over the chancel: the Coronation of the Virgin, by *Giottino,* who is also the author of several other single figures here.*

* I advise every lover of art, if he have the good fortune to come to Assisi on such a wonderful spring day as I had in

a In *S. Chiara:* on the four divisions of the ceiling of the central dome, female Saints arranged two and two, surrounded by angels, by *Giottino* (?) According to Crowe and Cav. more feeble than the frescos of the Cap. del Sagramento in S. Francesco.

ROME.

b In *S. Peter*, on the inside of the façade, the Navicella, originally a composition of *Giotto*, although now quite changed into a modern form by repeated renovations, and even new arrangement of the mosaics.

c In the *Stanza Capitolare* of the Sacristy: separate panels, taken out of an altar-piece by *Giotto*. Probably the Ciborium of Cardinal Stefaneschi (1298, Crowe and Cav.).

d In the *Vatican*, the collection of old pictures in the *Museo Cristiano*.

e In *S. Giovanni in Laterano:* on one of the first pillars of the outer side aisle to the right, a fragment preserved of a fresco by *Giotto:* Boniface VIII. proclaiming the bull of Indulgence of the Jubilee of 1300: with two followers.

NAPLES.

f In the little church of the *Incoronata*, (not far from the Fontana Medina): the paintings in the central dome over the gallery to the left of the present entrance (anciently the vaulted roof of the western side-aisle), formerly ascribed to *Giotto:* his authorship is contested on account of several heads regarded as portraits (Marriage of Louis of Tarentum and Joanna of Naples, 1347), which certainly would chronologically be a difficulty: more than this, the church was not founded until 1352. Crowe and Cav. suggest a second-rate pupil of Giotto, the Neapolitan *Robertus de Oderisio*, by whom there is a Crucifixion in the chuch of *S. Francesco* at Eboli. In seven divisions of the ceiling the administration of the Seven Sacraments; in the eighth (apparently) an allegory of Christ and the Church. A masterpiece in the telling of the story by a few incisive traits and truly dramatic clearness of representation. Tolerably preserved (lately much altered in tone by laying on of varnish) and convenient to look at. (Best view in the morning.) In the same church there are various remains of the fourteenth century; as in the chapel left of the choir on the vaulted ceiling; the frescos on the walls of the same chapel, of the fifteenth century.

g In *S. Chiara* the miraculous picture on the 3rd pier on the left, by *Giotto* (?), perhaps the only remains of his extensive frescos. In the Municipio, but once in S. Antonio Abate, St. Anthony enthroned, by *Niccolo Tommasi* (1371).

h

i In the large *refectory* adjoining, now Piazza S. Trinità Maggiore, Nos. 19-20, a large wall-picture of Christ enthroned between Saints, Giottesque in style, [not improbably by *Cavallini*.—Ed.]

j

CHARACTERISTICS OF THE GIOTTESQUE STYLE.

We may not seem justified after this brief enumeration, in passing on and endeavouring to describe the general characteristics of the School rather than to point out the special peculiarities of individual masters. But setting aside the necessity to be brief, we really can hardly deal otherwise with artists whose highest aim seems to have been to perpetuate the peculiar forms of their school. No painter as yet had dreamt of freedom. The school was destined to carry out

the year 1848, to make his observations betimes. A second visit in 1853, in pouring rain, made me bitterly regret all I had formerly neglected. The lower church was dark as night, only the golden robe of S. Francis gleamed down from the vault above.

fully and entirely its course of thought and of painting in a given form for a century, without essential advance or change in its method of representation before it broke down altogether under the awakening spirit of the fifteenth century, which gave free scope to individual character. The school only makes its full impression when taken as a whole; but then it claims to rank amongst the greatest monuments of our age.

It does not indeed move half-absent or satiated eyes; but the mind must go half-way to understand it. No especial "Connoisseurship" is needed, but a certain amount of labour. Let us take, for instance, the first work of the school which meets the eye of the visitor to the
a Uffizi at Florence, the *Gethsemane* (No. 6, in the first gallery near the door). Severe, apparently without effects of light, individual character or expression of feeling, this picture repels thousands of visitors at once. Even when examined with the glass it does not become more beautiful. But perhaps some one may remember other representations of the same subject, where the three sleeping disciples are certainly arranged as to colouring and effect of light according to all the rules of refined art, but still they are only three sleepers in idealised drapery. Here it is clear that they have fallen asleep while praying. And many such traits of deep meaning are to be found in the works of this school, but only by him who looks for them thoughtfully. We will now treat of some special points.

Giotto's great merit did not lie in the aim to express ideal beauty, in which he was surpassed by the Sienese (p. 23, *b*), nor in the power of realistic execution carrried to the point of illusion, in which the most inferior modern painter can surpass him, and in which the sculptor, Giovanni Pisano, had advanced far beyond him in spite of his far narrower scope. Single details are only given as far as is necessary to express the whole. Therefore we have as yet no defining of the materials of which the objects consist, no difference of texture is given in drapery, architecture, flesh, etc. Even the colouring follows a certain conventional scale rather than the reality. Red, yellow, and blueish horses, for instance, in *Spinello's* frescos at *b* the *Campo Santo* of Pisa; yellow ground among other things.* In general the colouring is light, as fresco requires, with clearer tints for the light parts: the deep, rather dull than transparent, tone of the Byzantines was very properly given up. (The most delicate execution in fresco, on the whole, is that of *Antonio Veneziano*, in the Campo *c* Santo.) The drawing of the human figure is carried out as far as is required for the free expression of mental and bodily action; but the latter is not yet represented for the sake of its beauty and grace, but for the sake of the subject. (The very remarkable group of nude figures in the Hell of the *Campo d Santo* shows a naturalism of which the first sign is to be looked for in Giovanno Pisano. Similar, but less free, is the history of the first human beings by *Pietro di Puccio*, *e* also there. The type of the heads does indeed differ somewhat with individual painters, and according to the subjects of their pictures; but very much less than in later painters who worked through contrasts and gradations of expression. *Giotto* himself has a type always to be recognised in men and women, not unpleasant, but without any attractiveness. The great Madonna in the *Academy* at Florence is a *f*

* The dark red of much of the atmosphere is only grounding, from which the blue has come off.

good example of his manner of giving form and expression, especially in the profiles of the heads of
a angels. Also the picture in *S. Croce.* He individualises most, perhaps, in his earliest great work, the frescos of the Arena. In the two *Gaddis* we constantly meet
b with the same heavy chin. (*Cap. Baroncelli* in *S. Croce.*) *Andrea Orcagna* is the first to aim at real
c grace (*Cap. Strozzi* in *S. Maria Novella*); in the Last Judgment there the forms are more harsh and decided. Individual character is sometimes less, sometimes more distinctly marked; has most accent perhaps, in *Antonio Veneziano. Spinello*, whose drawing is often coarse, and who in parts of less importance becomes entirely inanimate, has little that is attractive in his heads. The feeling for beauty, for melody as one might say, is chiefly developed in the drapery, which, in saintly personages, is essentially ideal, just as the middle ages had adopted it from the ancient Christian tradition. Not only does it follow the pose and the movements of the figures, but it posseses a special, often unsurpassable, beauty of line, which essentially increases the feeling of dignity and holiness. The Last Supper in the ancient
d *Refectory at S. Croce*, contains some of the best examples of this.

The scene is invariably ideal, and suggested rather than realised in accordance with nature, not because art is in its infancy, for here it already solves the most difficult problems, but because the painters were quite aware that no men such as they depicted, could really move under such low-arched church porches, between such small town walls, doors, and trees, or on such steep inclines as they represented.*

But they gave what was needed to make the story clear, simply and beautifully (the Cathedral of Florence as the symbol of a church, in
e the *C. degli Spagnuoli* in *S. M. Novella*) mostly in lines which harmonised with the setting of the whole picture; so, for instance, the plants and trees in a straight row (*Cap. degli Spagnuoli*, Trionfo della
f Morte, *Campo Santo*): the rocks shaded off to make different planes, and sharply marked, to divide the different subjects. In the last named picture there is a singular
g contrast between the carpet, unforeshortened and without any perspective, under the group in the garden, and the ground under the party of riders, which is realistically represented.† But in another sense also the feeling for space is ideal. For Giotto space exists to be filled as much as possible with rich life, not for the sake of picturesque effect; it is merely a scene for action. With him, as with Giovanni Pisano, every action is developed or imaged forth by the greatest possible number of figures, so that merely as regards space there is no place for accessories. The school is so rich in the best things that it hardly knows what to do with its wealth, and does not feel the need of what is secondary. Again, the close connection of the school with architecture affords it far greater freedom than in the North, and larger surfaces to work on. In the decoration of the lines of the vaulted ceilings, in giving them settings of ornaments and half-length figures, painter and architect so work together that they seem to

* As regards perspective, their feeling for the direction of lines was correct, but they were not acquainted with its laws, especially as to the necessity of assuming a definite distance of the spectator from the picture, which discovery first enabled the masters of the 10th century to achieve a consciously correct perspective in their drawing.

† It is a peculiarity of the Sienese school, to represent all the patterns of the drapery, in which they display remarkable delicacy, quite flat, without any regard to perspective and modelling.

be but one person. In ceiling paintings, by the way, we find as yet no idea of foreshortening. (*Incoronata* at Naples: the master fills the converging angles of his
a eight 3-*cornered lunettes*, each with a hovering angel, whose golden garments harmonise splendidly with the dark blue ground.)

Such were the conditions out of which the new conception of character and action grew; and this is the great merit of the Giottesque school. In feeling it is not more saintly or exalted than the Byzantine, which sought to express the supersensual and the eternal in mummies. But the intention is brought much more home to the beholder, inasmuch as it is clothed in a new and living expression. Even for single figures, like the Evangelists in the four corners of a vaulted ceiling (*e.g.*, the chapel of the Madonna in the *Cathedral* of
b **Prato**), the Giottesques are no longer satisfied with a symmetrical arrangement, a book or an attitude; the lofty character of the subject is given in the life-like and noble turn of the figure and the head, in the expressive features, in the free and yet solemn folds of the drapery. How, for instance, can there be a grander conception of the Apostle John than that of this school, as a venerable old man, gazing in deep meditation, while his eagle glances shyly up to him?

Before going on to the larger compositions, it must be acknowledged that in this school subject, incident and action are repeated as in ancient art. (Comp. *e. g.* the three lives of the Virgin in the Cap. Baroncelli
c in *S. Croce*, in the Choir of the Sacristy there, and in the Chapel of the Madonna in the *Cathedral* at
d **Prato**.) The painters of this school were not on this account plagiarists, nor did they regard each other as such; it was the common property of the school, which each artist reproduced according to his capacity, not slavishly, but in a lifelike manner, and with additions of his own. There was a demand in churches and cloisters for such representations of the Passion, the Life of the Virgin, the Story of S. Francis, &c., as were familiar, and no other. As the artist was only asked for the object itself, not for a treatment of it which should express his personal genius; the wish was for something that was beautiful and easy to understand, not for anything individual. Nevertheless, as we shall shortly see, there remained a vast field open for independent creation in the spirit of the age.

How much of this common property belongs to *Giotto* himself? The question is not unanswerable, for any one who carefully examines all the works of the school one after another; but this we cannot attempt. This much is certain, that he is the original source of a stream of fresh invention and creativeness. Probably no other painter ever so completely transformed and gave a new and healthy direction to his art.

His youthful work, the fresco in *Madonna dell' Arena*, at **Padua**, is *c* especially characteristic of him, and in every action the most important point is chosen out for representation. We select only a few incidents of secular, often quite every-day life; their merit lies in what seems to be self-evident, yet Giotto's Byzantine predecessors had not understood, and could not represent it in their works.

Deep grief wrapt up in itself; Joachim with the Shepherds; he comes towards them walking as in a dream.—The loving meeting; Joachim's return to Anna, who takes his head in both hands quite sweetly and kisses him.—Intense expectation; the suitors of the Virgin kneeling before the Altar,

some in earnest prayer, some in the highest tension of feeling; a most dignified group without any display of emotion.—Silent questioning and guessing; the wonderful group of the Temptation.—The divided action of the central figure in the raising of Lazarus; he stretches out his right hand towards Christ, to whom he appears a moment before to have been kneeling in entreaty; now he turns towards Lazarus, with a gesture of intense emotion.—The secret message; the treaty of Judas with the Priest, whose two hands (as is often the case with Giotto) appear to speak.—Christ mocked; in the group of scoffers the approaching figure bowing ironically is especially masterly.—The lofty moderation in pathos; in the group under the Cross, the Virgin fainting yet still upright, is supported in the arms of her friends; their sorrow is not (as in the painters of the seventeenth century) for the fainting itself, but for her terrible agony.—A dialogue in gestures; the soldiers with the robe of Christ; one fancies one hears them speaking.—The lamentation round the dead Christ has nothing extravagant;* the body is as it were wrapt round in love and grief; the shoulders and back lie on the knees of the mother, who embraces him; a female saint supports his head, another holds up his right hand, another the left; the penitent Magdalen, holding the feet on which her eyes are fixed. Everywhere the subjects are conceived in a higher and more intellectual manner than by many of the greatest of Giotto's successors. Observe how the inferior painter of *a* the *wall-pictures* in the choir has gone beyond the mark; in the Assumption of the Virgin the Apostles fall to the earth not only in devotion but struck by the rays which issue from her glory.

What here we feel to be great in a monumental work of the highest rank, is not less so in the small, almost slightly sketched histories of the life of Christ in the *Flo- b rentine Academy.* (These, as well as the stories of S. Francis treated as parallels, are taken from the shrine of the Sacristy of S. Croce; of the original twenty-six, six are wanting.) Here, too, the narrative is most telling and full of spirited touches. (Compare with the gate of Andrea Pisano.)

The beholder must come to Giotto's creations with the intention to seek for these immortal ideas. The schools inherited them from him and made use of them. But where they speak to us with such glorious directness as in the works above mentioned and in the Last Supper in the Refectory of S. Croce, there we feel ourselves in the very presence of the Master himself.

The bystanders who enliven particular scenes by their presence are not mere filling, such as modern art has often added merely with a view to picturesque effect, to please the eye, but always really useful for the explanation of the story, reflections without which the action would be less speaking. Look at the resurrection of John the Evangelist, by *Giotto*, in the *C. Peruzzi* at *S. c Croce;* here the miracle is first realised by the action of the terrified and astonished spectators, which is given with full dramatic effect. Opposite, in the history of the Baptist, the scene where his head is brought in receives its full effect from the two spectators, who press against each other full of horror. Innumerable other instances might be given.

Occasionally, single figures and groups stand apart from the action, because they are only intended to give definiteness to a locality or a

* Unless it is going too far that John should endeavour to throw himself on the body.

person; they are in reality mere genre-figures. So the fisherman in [a] *Giotto's* Navicella (*Vestibule of S. Peter*); although we may also consider him as a symbolic counterpart to the Christ standing on the right; a complete fishing scene by *Antonio* [b] *Veneziano* (*Campo-Santo*, legend of *S. Ranieri*), &c. The Campo Santo contains in the "Life of the Hermits," by the Sienese *Pietro di* [c] *Lorenzo*, or *Lorenzetti*, a great collection of single subjects, of which the best, most happily treated, may be defined as genre; they are motives of repose, work done while seated, quiet talking, fishing, &c. The Sienese genre painter was far better qualified to represent subjects of this kind, than those involving the powerful expression of changing emotion.

The more deeply pathetic scenes sometimes overstep the true limit, as certain pictures of the Passion will show. The doubtful composition in the Campo Santo, attri- [d] buted to *Buffalmacco*, contains amongst splendid groups of spectators, one that is painful to caricature, of the Virgin sinking lifeless, and her attendants; one of the executioners lifts up his arm with the most violently strained action, to break the limbs of the wicked robbers. (The finest Crucifixion of the Giottesque school, most rich in beautiful touches, is probably that [e] in the *C. degli Spagnuoli;* one of the most important series of the Passion anywhere was formerly in [f] the *Chapter-house of S. Francesco* at Pisa.)

With these exceptions inner emotion often comes out most beautifully and truly. See (Campo Santo, [g] *Fr. da Volterra*) the gestures of dignified reproach with which Job speaks to God, while pointing to his lost flocks; or the deep feeling with which S. Ranieri (in the upper series of pictures) makes his vow to the holy Monk. Most powerful is the effect which the author of the *Triumph of Death* (*Campo Santo*) [h] has produced in the group of cripples and beggars vainly crying to Death to relieve them; their parallel gesture with their mutilated arms is most telling, taken together with the expression of their features. It is a case where even repulsiveness appears to be fully justified in art. This alone gives the full meaning of contrast to the group in the garden; it is, by the way, the best executed picture of worldly life given by the Gothic school; the working out of what the miniatures in our Minnesingers' manuscripts only indicate; yet with a distinct flavour of Boccaccio.

In the group of riders the deep horror of the three corpses is expressed with inimitable beauty in their cautious approach, their leaning over and holding back; pictorially, also, it is an excellent composition. In simpler productions, for instance in the sacristy of *S. Miniato* at Florence, *Spinelloi* displays his rude grandeur. The subject here is the often-repeated legend of S. Benedict, given in the simplest manner. Power and calm authority could hardly be better represented than here continually in the gestures and form of the holy abbot; the temptation also, and the penance of the youthful monk, the humiliation of the king of the Goths, the group of monks round the stone which the devil has taken possession of, are among the most spirited conceptions of the Florentine school. Much besides is, on the other hand, slightly conceived and rudely executed. (Also considerably painted over.)

Each according to their subjects, these painters at times attain the highest possible expression of mental feeling. I do not think that the scene of Christ showing his wounds was ever so perfectly con-

ceived as in the group, only par-
a tially preserved, in the *Campo Santo*, attributed to *Buffalmacco*. Instead of Thomas alone, there are several disciples who recognise the Saviour, and, amid worshipping and adoring, contemplate his wounds with tender sympathy; together they form one of the most beautifully arranged groups of the school. (Compare with this Guercino's excellently painted and yet so coarsely con-
b ceived picture in the *Vatican gallery*.) In the picture of the *As-*
c *censionalso*, immediately following this, the great amount of painting over cannot wholly destroy the beautiful old conceptions; we clearly recognise how the apostles are divided between wonderment, protestation, and devoted adoration. But any one who wishes to see with what small means a great, and for the time, overpowering impression, can be produced, should contemplate
d the "*Sacrament of Penance*" in the *Incoronata* at **Naples**; the priest is turning away almost in horror from the woman in confession, while the penitents are moving away, veiled and bowed down. In this respect, the Incoronata is altogether one of the most important of art monuments.

The representation of the celestial, holy, supersensual is conceived on the same principle as in the Byzantine period; symmetrical in grouping and position, it seems to descend among earthly things as if it was natural and true, and as revelation; in the ideal mode of conceiving the space, the outward representation also seems the right one. (The fifteenth century first began to depict the sky by means of strata of clouds, and Correggio first gives to the clouds the definite cubic contents and degree of consistency which adapt them for giving a local support to angels and saints.) The same ideas which have been traditional in art since the early Christian times, and are impressive even in the meagre Byzantine form, here come forth in beautiful freshness. What for so many centuries was but suggestion, at last reaches a sublime realisation, in accordance with the feeling of the age.

Here we may take occasion to speak of the representations of the Last Judgment. Many such had existed both in the East and in the West before *Orcagna* [*Lorenzetti*], or whoever was the author of the work, painted his in the Campo Santo. But here, for the first time, the Judge becomes not merely a function, but a personal character, to whom the attitude and a celebrated gesture give a grand life-likeness. The belief of the age gave the Madonna a place as intercessor in the Last Judgment; the painter gave her the same almond-shaped glory as to Christ; her inferior position is only indicated by her attitude following his nearly line for line. The Apostles are here no longer mere inanimate spectators, but they take the most lively interest in the scene; we see them lamenting, some looking up aghast to the Judge, some wrapped in their own sorrowful thoughts, some talking together. Even one of the herald angels crouches trembling upon a cloud, covering his mouth with his hand. Below, five archangels carry out most energetically the duty of dividing the souls; in the two who drive back into hell those who are struggling out, the most violent action is aimed at and attained.

Even Glories in this school are always worthy of attention. The traditional symmetrical arrangement of the principal figure, and of the groups of angels is more or less preserved, but thoroughly interpenetrated with a grand feeling of life. Nothing can be more original than the Vision of God with six angels (*Campo Santo*, story of Job) *f*

in an oval Glory, above a landscape with a green sea, yellow earth, and red (though doubtless formerly blue) sky; Satan stands upon a rock near to God. No effects of light or distance could heighten the simple, grand character of this Theophany.

Or (just over the eastern entrance of the south wall) the *Ascen-*
a sion of the Virgin; three angels on either side, and two more powerful male angels support and hold the border of the Glory in which the Virgin floats towards her son. Do we not believe much more genuinely that she really floats and has a supernatural existence than we believe it of those numerous Madonnas of later centuries which rest on masses of clouds sown with scattered angels, with effects of light and landscape below. The floating, also, is not seldom in the school of Giotto represented with such grace and solemnity that one seems to see the highest development of art. In the Last Judg-
b ment (*Campo Santo*) there are two angels whose like is hardly to be found again before Raphael.

Besides the Biblical and legendary subjects, the school developed itself in large, freely-conceived, allegorically symbolic pictures, and series of pictures. It was under the influence of a learned, literary, and poetical culture, which took the lead and was represented by the genius of Dante. Even with the great poet we ask ourselves whether he is great on account of his symbolism or in spite of it. Symbolism did not arise with him, as in antiquity, through and along with poetry and art, but poetry and art had to accommodate themselves to it. In Dante, indeed, all is inseparably woven together; he is just as much a scholar and a theologian as a poet. The artist, on the other hand, was here employed on something lying beyond his sphere; his part was to serve, and he did it with solemn earnestness. But we are not bound to follow the line of thought of a time full indeed of aspiration, but not yet in harmony with itself, still less to adapt ourselves to a strange encyclopædia of various elements of culture; we must rather distinguish between that which was perishable and feeble and that which remains the immortal in Giotto's school of art.

Allegory is primarily the representation of an abstract conception in a human form. In order to be intelligible, it must correspond with this conception as far as possible in character and attributes; it can not always be explained by inscriptions. I confess that of all the allegories of the Giottesque school only one really impresses me, the figure of Death represented as a winged woman, "la Morte," in the *Trionfo* *c*
della Morte; but Death is, indeed, not simply an allegory, but a demoniac power. The Virtues and Vices, as they are set forth by *Giotto* in the *Arena* (lower divisions) *d*
only interest us as part of the history of culture, as attempts to give form to the abstract; they have no place in our mode of thought. Any one who has seen in Italy some hundred representations of the four cardinal virtues, of all periods of Christian art, will perhaps join with me in wondering that so little of them remains in his remembrance, while historical figures remain strongly impressed on his memory. The cause is simply that they have not touched our souls, but only passed before our eyes. The three Christian virtues, Faith, Love, Hope, make a deeper impression, because they are usually characterised not by their essential external attributes, but by an intensified expression of feeling, and therefore call forth feeling in us. The Arts and Sciences set forth in a long and complete series in the *Cappella degli Spagnuoli*, in *S. M.* *e*

Novella, and accompanied by their representations, would leave us quite cold but for the sweet Sienese heads: *Giotto* in his reliefs on the *a Campanile*, which may be ten years later than these pictures, not without purpose substituted for the allegorical figure some dramatic action expressive of the quality. And whence we may ask arose the impulse towards this allegorising taste which pervades the whole (also the Byzantine) middle ages? It was originally a remnant of antique mythology, which Christianity had deprived of its true signification. The progenitor was Marcianus Capella, and lived in the fifth century. Art will never quite dispense with allegory, and could not do so in ancient times, but in its best period art will use it moderately and give it no over-prominent position by laying stress on the mystery.

Figures of this kind will, then, in the best period be principally represented separately, and not introduced into historical scenes. (Compare Raphael, ceiling of the *b Camera della Segnatura*, and *Hall of Constantine*.) *Giotto* was bolder, he allowed himself to be tempted, undoubtedly through Dante, to paint in the *Lower Church* at *c* **Assisi**, among other things, a real marriage ceremony between S. Francis and a figure which represents Poverty; in the poet the incident remains symbolic, and the reader is not for a moment deceived; but with the painter it is really a betrothal, even though he throws in innumerable hints and indications, though Christ introduces Poverty to S. Francis, and yet allows two boys to ill-treat her, though her linen garment is falling into rags, and so forth. To represent the obligation to poverty as a marriage with her is a metaphor, and a work of art ought never to be founded on a metaphor, that is, an idea transferred to a new fictitious reality, which gives a necessarily false result in a picture. When later artists wished, for instance, to represent Truth come to Light through Time, an absurd picture was produced of a naked winged old man, with hour-glass and scythe, uncovering a veiled woman. As soon as the allegorical figures are to be put into action, nothing can be done without metaphor, and with it arise simple absurdities. The remaining allegories also of the central dome of the *Lower Church* of **Assisi**, are in *d* themselves as quaint as those of the seventeenth century. There Penitence drives away Profane Love with a scourge, and casts Impurity down over a cliff. Chastity sits well guarded in a tower; Purity washes naked people, and Strength reaches forth the cloth to dry them. Obedience, accompanied by double-headed Prudence and Humility, lays a yoke upon a monk; one of the angels present drives away a centaur which signifies wilfulness, that is, fanciful caprice. But for the deep seriousness of Giotto, who expresses only what is necessary as clearly as possible, without any coquettish sweetness, these scenes would have a profane and wearisome effect.*

The insufficiency of all Allegory could not fail to be felt in art. As a complement were produced the representations of abstract ideas mostly derived from antiquity, and used singly in connection with allegories, of which the *Capella degli Spag- e nuoli* forms the most perfect specimen. (Dante also makes the greatest use of this mode of representation.) Such figures, particularly when they are not better in style than those of *Taddeo di Bartolo* (ante-room of the *C. del Palazzo pubblico* in **Siena**), *f*

* In the first parts of Vasari many other allegories are mentioned in detail, taken from works no longer in existence.

remain mere curiosities; they give the measure of the naïve historical knowledge of the age, which set up new ideals taken from Valerius Maximus and other sources of the same kind.

In Giotto's school the symbolic element was far more important and more independent than that of allegory. There are lofty sublime ideas, which cannot be embodied in any merely historical composition, and yet look to art for their highest rendering. A work of art which attempts this will be impressive in proportion as it contains less allegory and more living distinct action. Symbolism in art is expressed partly by groups and series, partly by well-known historical characters. The greatest works in this kind least bear the mark of purely subjective invention; they rather express great conceptions proper to a special age, which almost force themselves upon art.

Everything connected with the world beyond the grave, though not without limitation, comes into this class of subjects. As far as the Gospel and the Apocalypse go in their prophecies, art still occupies an equal rank with history. Pure symbolism begins with the motives which go beyond this. The Last Judgment in its three parts: the Judgment, Paradise, and Hell, has been represented three times with more or less success by this school; the much injured picture by *Giotto*,* on the front
a wall of the *Arena* at Padua, that of the two *Orcagnas* in S. Maria Novella (*Capella Strozzi*), *b* and that in the *Campo Santo* (the lower part *c* of Hell quite changed by the inferior painter who has retouched it). The Hell is in both the latter places divided, with an obvious allusion to Dante, into Strata or Bolge, on which are arranged the various classes of sinners according to their merits. I leave it to each person to judge as he will of Dante's idea, of his arbitrary imprisonment of the whole past and contemporary world in the different reservoirs of his three great divisions; only one cannot but ask oneself privately, where would he have put me? It is not difficult to point out the different circles of Hell in which most of the present worshippers of the poet would themselves find their place. Too often in the poem appears the spirit of inexorable, inextinguishable discord, which caused the misfortune of Italy. The symbolic meaning of the Divina Commedia, laboriously and skilfully as it is worked out, is only valuable as literature and history, not as poetry. The poetical value rests entirely on the lofty artistic representation of single incidents, on the measured grand style through which Dante became the father of later Western poetry.

Only a part of his characteristics could be expressed in painting; many beautiful episodes were lost in pictures of hell, and the only artistically useful element lay in the grouping of nude figures in their separate divisions. In the picture in the *Campo Santo*, the *d* one group of souls cowering together, gnawing at each other, is of especial significance. The picture in *S. Maria Novella*, on the other *e* hand, which attempts a complete representation of the circles of hell, and therefore contains only small figures, is artistically worthless.

* Singularly enough, Giotto is in his arrangement freer than Orcagna; he represents moving groups of figures, divided from one another by different distances, Christ and the Apostles have not as yet the momentary expression which Orcagna bestowed on them. To judge from the neat, sharp, handling, the Last Judgment may be the earliest portion of the frescos of the arena. [Crowe and Cav. suggest that much was done by the hands of pupils.]

The Last Judgment itself is obviously not influenced by Dante. The art of the fourteenth century was here grand in its limitation; it practically gave up the attempt to represent space pictorially, and to make the passive element physically and dramatically interesting; in regular layers of heads was expressed on one side, joy and blessedness; on the other, grief and condemnation, in a collective manner; the episodes are kept in the background, but excellently chosen; in the picture in the *Campo* a *Santo* there is a touch of the truest symbolism in the picture of women clutched by the hands of devils, who are carrying off other women with them, not involuntarily, but as companions and fellow sinners; or the intense fervour of John the Baptist, who kneels on a cloud at the end of a long line of figures; it is a true and beautiful thought that the forerunner of Christ should thus become a sharer in this highest act of his power. Of the heavenly group we have already b spoken. In *S. Maria Novella* there is a peculiar representation of Paradise which in the tender beauty of its heads surpasses in some ways the more powerful picture in the Campo Santo. The contrast of the life of the Blessed with the terrible act of Judgment is expressed by placing the heads not in profile looking towards Christ, but turned full face towards the spectator. With such slight means has Art to work.

The Devils, wherever they appear (they are especially numerous c in the *C. degli Spagnuoli*, where Christ appears in limbo, as well as in the pictures above mentioned) are pure caricatures; Satan himself most of all. Through sheer devilishness they have nothing demoniacal about them.

Of the remaining symbolical compositions of the school, the *Trionfo della Morte* is far the most d important. It needs no further explanation, because the symbolic thought comes out clearly in the picture. The contrasts are distinctly enough expressed by the different groups. The author, as an artist also, was fully equal to the whole grand conception.

This is true, though certainly in a far less degree, of the great symbolical fresco by *Ambrogio Lorenzetti* in the *P. Pubblico* (*Sala delle* e *Balestre*) at Siena, with the representation of the consequences of good and of tyrannical government; the Allegory is at least interspersed with touches of true and beautiful symbolism.

The painters of the *Cappella* f *degli Spagnuoli* in *S. Maria Novella* were not wanting in power to give form to the grandest subjects. Besides the great allegorical picture (left wall) where S. Thomas Aquinas is enthroned in the midst of all Sciences and Arts, they have produced on the right wall a symbolical picture; the destination and power of the church upon earth (details in guide-books). A work only too rich in figures, carefully and beautifully executed, but produced entirely out of literary not artistic fancy, for which reason it requires a book to explain it. With what a different clearness and force does the Trionfo delle Morte speak to the mind. How far more grand might the picture of the church too have been, given in a symbolic manner. It is true that in the cloister of S. Maria Novella, even an Orcagna might have felt himself constrained to accept a given Dominican programme without objection.

This theological tendency has more than once injured the genuine formative impulse of art. See in *Pietro di Puccio* (*Campo* g *Santo*) God represented as Creator and Lord of the World. It is a

gigantic figure holding an immense shield with the concentric spheres of heaven in front of the body; the feet appear below. Such a representation certainly destroys any idea of the immanence of God in the world.*

Or the Glory of S. Thomas Aquinas above an altar to the left in *S. Caterina* at **Pisa**, by *Francesco Traini* (in itself an inferior picture). Here the spiritual impression was to be represented symbolically, which the Saint had received from various sides, and exercised upon the faithful. The painter (or his patrons) contrived this by the simple expedient of using golden rays. From the figure of Christ placed above one ray goes out to each of the six Apostles and three to St. Thomas enthroned in the midst; a ray also goes to the head of Thomas from each Apostle, and from the heathens, Plato and Aristotle, standing far below; from the book of Thomas (the Summa) many rays go to the monks assembled below; in the midst, upon the earth, lies a convicted heretic. The essential idea in this whole picture might be expressed with a ruler.

* How rude this great period could still sometimes be appears from the repetition of the most absurd symbolic makeshifts of the earlier mediæval times. Even *Spinello* ventured, in a fresco now destroyed, to paint the four Evangelists as draped human figures, but with the heads of their emblems. (We find this, among other places, represented on the lintel of the side-door (of early romanesque architecture) of SS. Annunziata at Arezzo.) The too circumstantial connection of the Evangelist with the pen is an early mediæval device, which *Bartolo of Siena*, for instance, again adopted (Academy of Siena, 1st Gallery, No. 91): Mark cuts his pen, Luke looks at it, Matthew dips it in the ink, only John writes. If any one can find a deeper meaning in this, I should be unwilling to destroy his pleasure in it. [Vasari praises a St. Luke by Buffalmacco in the Badia di Settimo, who blows on the pen in the most natural manner to make the ink flow.] This passed along with other peculiarities from Siena to the Perugineseque painters and reappears in Pinturicchio.

Traini is not a painter of importance: but as to greater artists we cannot but lament that theology should have prescribed their course to them, whereas, left to their own powers, they would have expressed the given fundamental ideas in a far more noble and beautiful manner.

Happily *Giotto* himself had become more free, when he painted the Glory of S. Francis in his division of the above-mentioned roof of the *Lower Church* at **Assisi**; the *b* Saint glorified, in a gold in-woven deacon's robe, with a banner of the Cross, surrounded by choirs of angels. This is genuine clearly expressed symbolism. The Glory of S. Thomas Aquinas, on the other hand, had to be compounded of allegories, because the subject prescribed was the triumph of the learned Saint over all separate sciences and arts.

EASEL PICTURES, ALTAR-PIECES.

It is in frescos and dramatic action that the school of Giotto displays its full freedom and grandeur. The altar-pieces of this school, which are almost entirely of a calm and devotional order, give a very limited conception of its character, but are useful in enabling us to form a judgment as to the technical capacity and intention.

The pictures most important in art history have been mentioned before. Besides this, nearly every old church in Tuscany possesses some specimen, and also those brought together from many churches and cloisters in the Academy at Florence, form a large and complete collection (chiefly in the Sala dei Quadri Grandi).* Any one who has the time and inclination may gradually classify them ac-

* Besides a number in the Medici chapel at S. Croce, at the end of the passage before the Sacristy.

cording to the manner and the special masters; here we can only offer a few general observations.

The subject is almost invariably a Madonna enthroned with angels and saints; next in frequency comes the Coronation of the Virgin by Christ.* The Saints stand sometimes singly, sometimes in rows one behind another at the sides; usually each single figure divided from the rest by its own framing, pillars, or the like. The position, mostly a three-quarter view, so that the figure may be turned as much toward the pious beholder as towards the Virgin; only those who kneel before her are represented quite in profile. There are no side glances for the sake of variety as yet. The position is usually one of repose; only sometimes we find John the Baptist with his arm raised, or pointing to the child. The expression of the Virgin is always simple, without any touch of especially elevated feeling: the child is now, for the first time, represented as occupied with some innocent pleasure, without which, in reality, no healthy child can sit quiet; as, for instance, playing with a goldfinch. The colouring, on the whole, light, as is required by tempera. The chief colours used are red, blue, and gold. (The circles of cherubs' heads are all blue or all red.) In the drapery, the splendid patterns, represented as worked, are far less symmetrically employed than by the Sienese,† while a noble and beautiful flow of line is more obviously the principal object. We can see how art works out with effort a comparatively small number of principal points: the mantle of the Madonna enthroned, that of the figures lying on one knee, the mantle of the standing figure caught up with one hand, the straight falling cowl of the Monks, the thickly embroidered Dalmatic of the Deacons, etc. In the heads the school expresses its meaning more clearly than in most frescos. If I do not err, much that is peculiarly Florentine comes out in the oval and in the form of the nose and the mouth. The expression of passing feeling is not yet to be looked for here.

The altar steps (Predellas) repeat in their histories very much the compositions of the frescos; they are thus miniatures of the larger pictures. In Northern art, on the contrary, the larger pictures are often a magnifying of what had been conceived in miniature.

For the proper appreciation of the easel pictures by the followers of Giotto and the Sienese, we must represent to ourselves the altar-pieces as wholes, which now are met with in galleries, churches, and sacristies, usually split up into their separate parts, as a rule, because, in some alteration of the church, they were found no longer to suit the baroque style of the modern altars, the width of the picture all in one being too great. Examples in complete preservation, with all their appurtenances, are very rare: one, for instance, is found in the *Academy* of **Florence** *a* (Sala dei Quadri Grandi); another, more perfect, in *S. Domenico* at *b* **Cortona**, on the left wall. This altar-piece by a not specially remarkable master, *Lorenzo*, son of *Niccolò di Pietro Gerini*, possesses, besides the principal picture (Coronation of the Virgin), all its accessary pictures, the fillings of frieze and gables, the upper subjects,

* The assumption and coronation of the Virgin, who had been born a mere earthly woman, were a testimony and a symbol of blessed immortality to every individual. On this account this subject appears especially often on tombs, in pictures of family chapels, &c.

† For the characteristic difference of treatment, see p. 33, *d*.

predellas, and on the surfaces of the little turrets at the sides all the small pictures with single saints; also all the architectural part, as usual the effigy of a church, is well preserved. This first explains to us for what place and what part of a collective work Fiesole, for instance, painted all the pictures now scattered over the world. It is not to be expected that an altar-piece of this kind, with such a number of separate parts, should create a grand and quiet impression.

CRUCIFIXES.

Lastly, there exist in Tuscany a number of painted Crucifixes of the 13th and 14th centuries, often of colossal size. Originally, according to the custom of the Catholic world, they hung high and free above the high altar; but in the baroque period, they had to give place to the well-known pompous architectural decorations with pictures, and took up their position, perhaps, over the chief entrance, and later also in galleries. (Several
a in the *Academy* at **Siena**.) In general we shall find that the older they are the less is their value; the attitude is strained, and the colour of the body greenish. *Giotto* first introduced something which can be called a Victory over Death; although the Crucifix in the passage to the Sacristy in S. Croce can hardly be his, yet but for him such a work could not have existed. (Two others in the Sacristy itself.) On the four ends of the wood are commonly the four Evangelists, or, on the right and left, the Sun and Moon as Persons, veiling their heads; the sinking of the head of Christ is usually marked in a naïve manner by the oblique direction of the upper transverse beam.

SCHOOL OF SIENA.

In the Sienese school, which had in the thirteenth century under Duccio (p. 23, *b*) developed such striking elements of beauty, the influence of Giotto in the fourteenth century goes hand in hand with the traditional national tendency. In the easel pictures, altar pieces and single frescos intended for purposes of devotion, this tendency takes a special development, in which religious fervour and exclusiveness are as predominant features as is a marked sense for flow and symmetry in the lines, richness of colour and delicate ornamentation in the architecture, the patterns of the dresses, the nimbi and the gold grounds. The points which the Florentines ruthlessly sacrificed to distinctness of expression, the solemn positions and turns of the body, the graceful type of the faces, the gently waving folds of drapery, the lines of which flow as it were melodiously in harmony with the bendings of the limbs, are here by preference retained, and represented by a careful miniature-like delicate method of colouring and modelling, which aims rather at a beautiful effect of colour and roundness than a naturalistic representation of the contrasts of illuminated and shadowed surfaces. The most remarkable works of the Giottesque school, to which according to the latest investigations belong the pictures of the Last Judgment and the Triumph of Death, formerly ascribed to *Orc-* *b*
gna, show the special qualities of the Sienese school chiefly in the form of the face and in an attempt to modify the traditional mannerism in position, gesture, and drapery, by the lively expression of action or emotion required by the new school.

The most important master of the Sienese school in Giotto's time, *Simone di Martino* [born 1283; died 1344], is best represented in Italy by his devotional pictures. The frescos formerly ascribed to him on Vasari's authority in the Campo Santo at Pisa and the Cappella degli Spagnuoli are not his, but only display Sienese subjects much akin to his in style. He worked, as is known, in the last years of his life at the Papal Court in Avignon, and the Giottesque character of the wall paintings there appears to have given rise to the tradition, now contradicted on documentary evidence, of Giotto's stay in this place. His Madonnas are by the splendour of their decoration, and their miniature-like delicacy, by the flow of their drapery and the peculiar beauty of the features, real jewels of mediæval art; although the conventional form of the eyes and mouth which does not strike us in Duccio, gives them a character of strangeness. Those of undoubted authenticity are very rare and mostly out of Italy; by him and
a *Lippo Memmi* is the great Annunciation at Florence, first gallery in the Uffizi, dated 1333; unpleasing on account of the attitude of the
b Madonna.* At Pisa the remains of a very remarkable altar-piece; six panels in the Seminario Vescovile, the seventh with a predella in the Academy. In Siena, Choir of *S. Agostino*, the representation of the Blessed Agostino Novello, by him or Lippo Memmi. At Orvieto,
c *Opera del Duomo*, a Madonna with
d Saints; at Naples, *S. Lorenzo*, seventh chapel to the right, S. Louis, of Toulouse, handing the crown to his brother, Robert of Naples. Simone's great *fresco* about
e 1315, in the Palazzo pubblico at Siena (Sala del Consiglio, or Delle Balestre), the Madonna surrounded by many saints, some of whom hold a canopy over her, is as symmetrical and unemotional as any altar-piece, but in special points it possesses a beauty which the Florentines never even attempted. There, also, is an equestrian portrait of Guidoriccio de' Fogliani. By his pupil, *Lippo Memmi* [in
f practice 1317 to 1356?], there is in the *Palazzo pubblico* of S. Gimignano, a "Majestas" of 1317; almost exactly copied from one
g by Simone, of the Madonna of the city, at a later period restored and finished by *Benozzo Gozzoli*, in the *Cathedral* at **Orvieto**, a Virgin of Mercy. Siena possesses at least one other known picture of the *Madonna* in the Church della Con-
h cezione or de' Servi (fresco in the right transept, over the door of the passage to the *Sacristy*); the large altar-piece in the Academy (first room, No. 94) is only conjecturally attributed to him. For the rest, the collection in the Academy of Siena (1st to 3rd room) gives a survey of the painting of the school-drawing during the fourteenth century, which on the whole displays a remarkable stagnation, a narrow adherence to the form of face once adopted, and to special Byzantine mannerisms (high lights laid on, splendid patterns in the drapery and grounds, green flesh shadows, perhaps become so only through the alteration of some mineral colours, &c.)†

We must leave the special characteristics of artists to be studied by those who can do so on the spot, for we have to occupy ourselves not with those who remain behind, but with those who are

* The awkward drawing down of the corners of the mouth gives a fretful expression—"Smorfia," just like what we see in an old Byzantine picture of the Academy of Siena (No. 15, the little Annunciation on the right).—Mr.

† We refer our readers to Crowe and Cavalcaselle for the exact analysis of the technical Sienese manner of painting.

striving onwards. Giotto's manner of narration, now become the common property of the nation, inevitably spread from Florence and all the rest of Italy to Siena also. *Ambrogio Lorenzetti* [practised from 1324 to 1345] painted in the Sala della Pace of the Palazzo pubblico, 1337-39, the three great symbolical *a* compositions in the *Giottesque* style, the "Rule" of Siena, with an artistic allegory concerning the duties of justice, the Procession of the dignitaries of the town, an interesting series of portraits, the consequences of Good and Bad Government, with numerous genre scenes (nearly effaced). He also painted a presentation in the Temple (1342) in the Florentine Academy of Arts, and an annunciation (1344) in the Academy of Siena; together with his brother *Pietro* [laboured from 1329 to 1348] *b* he produced the great *fresco* in the *Campo Santo* at **Pisa**, of the hermits in the Thebaid, so rich in beautiful details; only that here, as in the easel pictures of the school, the historical and narrative element takes quite a secondary place in the composition and drawing. [If we attribute to them the authorship of the Last Judgment and the Triumph of Death at Pisa, in accordance with the latest investigations, they certainly fully equal the Florentine pupils of Giotto, if they do not excel them.] We need not include the childish *c* chronicle-like Battle pictures, painted in brown on brown, in the *Sala del Consiglio*, which are, perhaps erroneously, ascribed to Ambrogio; they are nevertheless of much interest, owing to their subjects. [According to Crowe and Cavalcaselle, we must now ascribe the following pictures to the Loren- *d* zetti; in *Assisi* (part of which has already been mentioned), the Crucifixion (formerly attributed to Cavallini), as well as scenes of the Passion and St. Francis receiving the Stigmata, in the northern transept of the *Lower Church;* in *Siena*, *c* S. Francesco, some remains of frescos, among them a remarkable, very expressive Crucifixion, by Pietro himself, the "most beautiful Madonna of the Sienese school" in the little church of *S. Ansano*, *f* before the *Porta de' Pispini* at **Siena**; the Birth of the Virgin in *g* the Sacristy of the Cathedral; in the *Pieve* [now in the Public Gal- *h* lery], at Arezzo, a large altar-piece, a Madonna between saints [in the *i* *Uffizi* at **Florence**, a Virgin and child; in *S. Marco* at **Cortona**, a Crucifix; and in the cathedral of the same city, a Madonna.—Ed.]; a fine fresco of the Coronation of the Virgin, in the *Misericordia* at *j* **Monte Pulciano**.] Their best contemporary, *Barna da Siena*, has nothing worthy of mention in his paternal city; the much repainted frescos on the Tabernacle of the *Lateran* at **Rome** appear to have *k* been formerly very graceful; his works in the *Cathedral* of **S. Gimig-** *l* **nano** (right transept) already contain a number of genre touches and accessary details, which we are used to consider as innovations of the Quattro-cento, especially in the work of Benozzo Gozzoli at Pisa. In the works of this school we shall always prefer the purely devotional pictures; thus, for instance, an assumption by Pietro Lorenzetti (*Academy*, 1st room, No. *m* 63) gives at least the deep solemnity, the splendid gold patterns, the symmetrical floating groups of angels, and so forth, in all their early perfection.

The influence of this style partially impressed by the spirit of Giotto stretches on to *Bartolo di Fredi da Siena* [1330–1410], and his pupils *Taddeo di Bartolo* [1362–1422] and *Domenico di Bartolo* [in practice 1428–1444], till far into the fifteenth century. Their devo-

a tional pictures (*Academy*) subsist on the inspiration of Pietro Lorenzetti and others, though they are apparently richer. Taddeo's frescos in the upper chapel of the *Palazzo* *b* *pubblico* are not superior to moderately good Giottesque productions; those before the grating (the great men of antiquity, planet gods, &c.) are even less good. There is more merit in Bartolo's frescos in the left aisle of the *Cathedral* at **S. Gimig-** *c* **nano**, in Taddeo's wall pictures in the central nave of the same church and the remains of wall pictures in *d* *S. Francesco* at **Pisa**, where is to be seen the singular composition of the Apostles floating down to visit the Virgin. With Domenico the style ends, and the realism of the fifteenth century comes in, though sometimes only in parts, so that on the whole the old conception is still retained, and very much of the old forms in the details. The masters of this *e* marvellous mongrel style (*Academy*, 3rd room), a certain *Giovanni di Paolo*, *Pietro di Giovanni*, *Sano di Pietro*, *Pietro di Domenico* are not worth mentioning by the side of their contemporaries in other schools. We shall shortly speak of those Sienese artists who embraced the new style more decidedly, such as *Matteo di Giovanni* and others. *Ugolino di Prete Ilario*, who covered *f* the *Chapel del Corporale* at **Orvieto** with feeble frescos of legends, is an offshoot from the Sienese school.

The splendid Siena, which in the year 1300 seemed to lead in Italian painting, lost that position which she only regained two centuries later, when her painters, secluded and almost unknown, raised aloft the standard of true art higher than any school in Italy except the Venetian.

THE REMAINING ITALIAN SCHOOLS.

After enumerating what was produced by Giotto himself, and under his direct and indirect influence, we pass on to observe the spreading waves which carried his influence over Italian art far beyond his own time. Very probably there were other contemporary local schools following a course similar to his own, and the time which matured him, worked on them also, bringing them more or less under his dominion. From Padua to Naples he left important monuments behind him in so many places, that his innovations became everywhere known and followed; and if the works of his school are to be also counted, there existed in all Italy no artistic power capable of standing against this great mass of grand and new ideas. Only the incapable remained apparently independent.

Among the Italians of the North, the Bolognese were necessarily most exposed to the full influence of the Florentine school. But their artistic work and capacity was in the fourteenth century extraordinarily imperfect and insignificant. Here, early in the middle ages, the art of miniature had been brought to some celebrity by Oderisio di Guido, of Gubbio [living 1268–1271], whose skill was celebrated by Dante. He was followed at Gubbio and Fabriano by Guido Palmerucci (1280–1352), and Allegretto Nuzi (living 1346–1385), whose painting shows the decided influence of Sienese traditions in Umbrian art. (Examples of Nuzi in the *Museo* *g* *Cristiano* at **Rome**, the *Duomo* of Macerata, and in the gallery of Fabriano.) At Bologna *Vitale*, a contemporary of Giotto, is, to judge from a picture in the *Pinacoteca* *h* (1320, a Virgin enthroned with two angels), sweet and graceful, in the Sienese manner, so as to recall Duccio. The remaining semi-Giottesque painters are mostly so inferior in their easel-pictures that in Florence their names would not

even be mentioned. And this same mode of treatment and absence of talent characterise the school till after the middle of the fifteenth century. Among these painters of Madonnas and Crucifixes those principally known are—

[*Andrea da Bologna*, at Pausola, near Macerata, a Virgin and child, and a composite altar-piece with a Madonna, and gospel scenes in the *hospital* of Fermo.]

Lippo di Dalmasio, Servi, one of
a the end chapels behind the *choir;* Madonna with S. Cosmas and Damian; [a fresco above the gate of S. Procolo: a Madonna in S. Domenico;] in the same church several old Madonnas by various hands.

b *Simone de' Crocefissi.* In the fourth of the seven churches of *S. Stefano* (S. Pietro e Paolo), on the right, near the choir, a Crucifixion; in the seventh (S. Trinità), on a pier, S. Ursula with her companions. In the first of these churches, by the way, are frescos of the Bearing of the Cross, on the left of the choir,—and of the Crucifixion, on the High Altar, by a painter of unknown extraction of the fifteenth century. In a passage to the seventh church, a number of small old Bolognese pictures. In *S.*
c *Giacomo Maggiore*, third chapel on the right, behind the choir, Simone's best Crucifix, dated 1370. Some pictures here and there in the
d *Pinacoteca.*

Jacobo degli Avanzi (not the one employed in Padua, who is men-
e tioned later,) a *Crucifixion* in the Colonna Gallery at Rome; two Crucifixions and a large Altar-piece
f with biblical scenes in the *Pinacoteca*, No. 159–161.

Also a certain *Jacopo di Paolo.*
g Several pictures in the *Pinacoteca;* over the great altar in *S. Giacomo*
h *Maggiore*, third chapel, space behind the choir, on the right the Coronation of the Virgin.

The only church where any large number of frescos of this school are preserved stands before the Porta Castiglione, on the way to the *Villa Aldini;* it is the Madonna *i* of the Mezzaratta. Here are to be seen, now carefully cleaned and made accessible, paintings by *Vitale* (the Presepio); *Jacobus* (apparently Jac. Pauli, among others the Pool of Bethesda and the Story of Joseph), *Simone* (the sick man let down through the roof); *Christoforo* or *Lorenzo* (History of Moses, &c.) The average is considerably above that of easel pictures.

In *S. Petronio*, the fourth chapel *j* on the left contains unimportant wall frescos (somewhere about 1400), ascribed to Buffalmacco or Vitale, both chronologically impossible. The painter desired to be more distinct and more real than the Pisan master, as, for instance, in his Last Judgment; his Saints sit upon twelve rows of benches on both sides of Christ, forming as it were a council. Latterly attributed to *Simone* or *Giovanni da Modena.* [Given by Crowe and Cavalcaselle to the Ferrarese *Antonio Alberti.*] The two *frescos* in the first chapel on the *k* left are insignificant, like whatever of this period is found in the church.

The painting in Bologna as late as 1452–1462 is seen in the *Pinacoteca* in the pictures of *Pietro Lia-* *l* *nori*, *Michele di Matteo Lambertini*, and the Blessed Nun, *Caterina Vigri.* (There is also a better altar-piece by Matteo in the *Aca-* *m* *demy* at **Venice**, No. 2.)

In Modena I have never seen anything either by *Thomas* or *Barnabas*, both painters named after the town. The first is interesting from his being sent for to Prague, and his paintings at the Karlstein, after 1357. An altar-piece in the *gallery* at **Modena** (1385), and wall *n* pictures in the church and the chapter-house of *S. Niccolò* at **Tre-** *o* **viso**, show him to be a moderately

a good master. By *Barnabas* [who painted from 1367 to 1380], there is a picture signed in the Academy at Pisa [another, a Virgin and child,
b with angels, in *S. Gio. Battista* at **Alba**.—Ed.]—Cr. and Caval.

c At **Parma** the frescos of that time in the Cathedral are somewhat unimportant. (Fourth chapel on the right; fifth chapel on the left; rooms next the Crypt.) The Baptistery (see p. 19 *d*).

d At **Ferrara** *S. Domenico* contains (fifth chapel on the left) one of the more beautiful Madonnas of the fourteenth century; uninfluenced by Giotto.

Ravenna, see above (p. 25 *d*).

NORTH ITALY—PADUA.

By far the most important town for painting in North Italy at this period is **Padua**, where Giotto's great work (see above) must have awakened the feeling for monumental art. The decoration of the Santo, which lasted so long, and the love for art in the princely House of Carrara, were essential advantages in fresco painting. Probably not nearly all has been preserved.* The authentic chronological series begins in 1376 with
e the *Cappella S. Felice* in the Santo (to the right, opposite the chapel of S. Anthony). It appears from records that the Veronese *Altichieri da Zevio* was commissioned to execute, and received payment for, this very striking series of frescos, and, as the older local writers all name a *Jacobo d'Avanzo*, presumably from Verona, as a contemporary of Altichieri, we must see in the difference of hand in these paintings the traces of a directing master and his assistant. The seven first pictures, from the Legend of S. James, show an original and spirited acceptance of the principles of the style of Giotto. The master is one of the best narrators, draughtsmen, and painters of this period. The other pictures from the Legend, and the great Crucifixion on the wall at the back, are works, the painter of which has made a great advance beyond Giotto and his school. He elevates the physiognomical expression of his individual figures as to character and action to the utmost intensity, so that the rhythm of the composition is quite secondary to it. In the year 1377, the two masters began the painting of the Cappella S. Giorgio in the Piazza in front of the Santo. (Best light at noon.) The separate authorship of the two cannot here be entered upon. From documents we know nothing on this point. The oldest writers sometimes mention *Altichieri* alone, sometimes both masters. Ernst Förster, to whom we are indebted for the re-discovery and restoration of the chapel, found "Avancius," in an inscription now destroyed; still it does not follow from this that the direction of the work belonged to him. In twenty-one large pictures are here represented the youth of Christ, the Crucifixion, the Coronation of the Virgin, and the Legends of S. George, S. Lucy, and S. Catherine. The composition shows throughout the good qualities which distinguish the best followers of Giotto; besides the telling clearness of the action, the grouping is beautiful in itself, but the principal point is that here, in hundreds of figures, the character of the individual, and of the moment, from the highest to the lowest of the whole great scale is made real, yet without caricature, and in accordance with the type of the century. In the beauty of single heads, the masters surpass most Giottesque painters. Lastly, they excel them in their far more accurate modelling, in the grada-

* Or it may lie hid under the whitewash, for instance in the Santo.

tion of tones,* even (in the last picture of S. Lucy), and in remarkable attempts at illusion. (More accurate architectural perspective, diminution of the more distant figures, and even aerial perspective.) In the Capella S. Felice also, the effect of perspective is quite striking.

This great example remained for a time without any imitators in Padua itself. The very extensive frescos subsequently executed belong principally to the weak, even to the weakest, works of the style derived from Giotto. The frescos
a of the *Baptistery* in the Cathedral, by the two Paduans, *Giovanni* and *Antonio* (1380), or, according to other accounts, by *Giusto Padovano*, son of Giovanni de' Menabuoi, a Florentine by birth, are only of value as a very complete and conveniently arranged cycle of the sacred personages and scenes proper to the place. Also, in comparison, at any rate, with the mosaics of the orthodox Baptistery in Ravenna, the increase of materials in the world of church painting during 1000 years is to be observed. Probably by *Giusto;* the frescos
b of the *Capella S. Luca*, in the Santo (next to the chapel of S. Anthony), of the year 1382, with the histories of the Apostles Philip and James the Less, certainly rude, but yet with some happy and life-like motives. Of the fifteenth century (probably painted over or copied from older paintings in the original building destroyed by fire), the frescos of the immense hall in the
c *Palazzo della Ragione*, by *Giovanni Miretto* and his companions (after 1420), a gigantic production of nearly 400 pictures, representing the influence of the Constellations and the Seasons on human life (depicted in true genre pictures) full of inexplicable allusions of all kinds, but in artistic thought either feeble and unskilful, or mere reminiscences of something better. (Formerly the Magician Pietro d'Abano was looked on as the inventor, Giotto as the painter of this work.) Also the frescos in the choir of the *Eremitani*, related to these in age *d* and style, formerly ascribed (as now again by Crowe and Cavalcaselle) to a painter of the fourteenth century, *Guariento* [1338–64], are only remarkable on account of their subjects, especially the astrological accessory pictures in monochrome.

For the paintings on tombs at Padua, we refer to the vol. on Sculpture.

At **Verona**, there exists nothing by Altichieri and d'Avanzo. [But the primitive art of the place is well represented by Turone, whose altar-piece of 1360 in the Museum shows the influence of Umbro-Sienese tradition in Northern Italy; whilst numerous frescos in Veronese churches (S. Fermo, S. Siro) prove the extent of the master's practice.—Ed.] To the graceful *Stefano da Zevio* [born 1393, and painter of an Epiphany dated 1435 in the Brera of Milan (No. 281), as well as of an altar-piece at Illasi near Verona, and a Madonna in the P. Colonna at Rome.—Ed.] were formerly ascribed the frescos over a side-door of *S. Eufemia*, and *e* in an outside niche of S. Fermo, as also, on the wall round the Chancel, a number of heads of Saints and Prophets, of which a certain *Fra Martino* is now said to be the author. The inferior lunette over the entrance of *S. Fermo* contains *f* a good Crucifixion. *S. Zeno* is *g* tolerably rich in single figures of Saints (p. 19 *f.*) The greatest number are in *S. Anastasia;* the lunette *h* over the door, with S. Zeno and S. Dominic, who are presenting the citizens and the monks of the Cloister to the Trinity, devoid of style, but touching from the simplicity of the intention; also in the

* Their palette is twice as rich as that of the other Giottesques.

second chapel, on the right of the choir, a really excellent votive picture (of the Cavalli family), along with smaller things; in the first chapel, to the right of the choir, two monumental niches, with good Madonnas enthroned, &c.

In Milan, little or nothing has been preserved. The frescos of the chapel at the back, in *S. Gio-*
a *vanni a Carbonara* at **Naples** (with the tomb of Caracciolo), are in part by a Milanese (*Lionardo de Bisuccio*, from Bisozzo, after 1433), still essentially of the Giottesque style. Remains of genre wall paintings, by a painter called *Michelino*, in
b *Casa Borromeo*, second court.

Anything else that may exist scattered through Lombardy and Piedmont is either without interest in style or unknown to the author. In Genoa hardly a single painting seems to have existed. [The earliest picture by the Genoese Bartolommeo de Camulio is a Madonna in the gallery of Palermo (1340).—Ed.] The two old pictures of the beginning of the fifteenth century
c in *S. Maria di Castello* (first and third chapel on the left) make it seem possible that a German *Justus de Allemagna* was employed for the decoration of the adjoining cloister in 1451.

For the country between Bologna and Ancona, I must refer to handbooks. [One or two Umbrian artists, however, deserve special mention. *Ottaviano Nelli* [1403–1444] displays the influence of Sienese art extending to Gubbio and Foligno, a Virgin with Saints in fresco (1403) in *S. M. Nuova* of **Gubbio**; frescos (1424) in the chapel of the government *palace* at **Foligno**. But the influence of this master is null compared with that of *Gentile da Fabriano* (1370–1450), whose principal masterpiece—Ed.] the Adoration of the Kings, in the *Academy* at **Florence**, shows us a
d change from Giotto's manner, which, as it were, introduces us to the fifteenth century. Instead of giving himself up without restraint to what is characteristic, real, individual, the pure youthful fancy of Gentile takes hold of what is beautiful and charming, and creates a sort of realism heightened into the marvellous (also by external modes of ornament: for instance, laying on the lights in gold). There are few pictures which make us so entirely understand that the painter had in himself the conception of an ideal world; few which give forth such an overpowering fragrance of poetry. Besides this picture, and a *Coronation of the Virgin* in the
e *Brera* at **Milan**, next to four beautiful and delicately coloured single figures of Saints (Nos. 75, 102, sq.), the few works to be found in Italy are either in out-of-the-way places, or hung up in bad lights. Side-wing of an Altar in the choir of *S. Niccolo* at **Florence**, and also an
f interesting little picture in the sacristy there, or, uncertain, (Coronation of the Virgin in the *Academy* at **Pisa**). The only wall-painting, *g* a Madonna, in the *Cathedral* of *h* **Orvieto**, with a peculiar play of the hands.

The Venetian style of art, restricted, with few exceptions, such as the Mosaics in the *Cappella S. Isidoro*, and the *C. de' Mascoli* in S. Marco (*antea*), to altar-pieces, was the least influenced by Giotto. The splendour of the dress, the deep colours of the varnish, also the greenish shadows in the flesh, and the handling of the colours distinctly remind us of the long-continued predominance of the Byzantines; in the sweetness of certain heads there seems to be an echo of the Sienese School. [The masters who represent this early phase of Venetian art are—*Paolo, i*

whose shrine at S. Marco was executed in 1345, but of whom we have altar-pieces, of 1323, in the gallery of Vicenza, and of 1358 in
a Germany. *Lorenzo*, the painter of two Annunciations, of 1357 and 1371, in the *Academy* of **Venice**; a Death of the Virgin, of 1366, in the *Duomo* of **Vicenza**; and Christ giving the keys to Peter, of 1369, in
b the *Correr College* at **Venice**. *Stefano*, Madonnas, of 1379 and 1381, in the *Academy* and *Correr Gal-*
c *lery* at **Venice**. *Semitecolo* (1351 to 1400), whose chief works are a Coronation of the Virgin (1351) and a Madonna (1400) in the Venice *Academy*, and an Altar-piece (1369) in
d the *Cathedral* of **Padua**. *Jacobello del Fiore* (b. 1374, still living in 1439), whose most characteristic piece is a Coronation of the Virgin in the *Duomo* of **Ceneda** (1430).
e *Negroponte* and *Donato*, Altar-pieces in *San Francesco della Vigna* and the Venice *Academy*. These local masters had rivals in *Gentile da Fabriano* and *Vittore Pisano*, who painted in the public palace at the opening of the fifteenth century. These were followed by artists who founded the school of Murano, from whose workshops then came, towards the middle of the century, those splendid altar-pieces which show, even in the Gothic frames which inclose them, the desire to produce the most brilliant effect of richness. —Ed.] The style of the Muranese was modified under the influence of two currents of art. There is a German influence recognizable in the beautiful calm of some of their figures; the tender flesh tints recall Gentile da Fabriano, who lived a long time in Venice.* The deep transparent colour is to be observed as contrasted with the easel pictures of the old Florentines; it is the transition from the Byzantine colouring to that of Giovanni Bellini. The drapery has the solemnity of the Gothic style; but in the whole tendency to individualizing is felt the approach of the fifteenth century, which produces hard and gloomy heads and affected figures. [The partnership of *Johannes*, doubtless a German, who calls himself Alamannus, and *Antonius*, an Italian, both established at Murano, begins in 1440. Joint works: Glory of Christ (1440) at the *Academy*; Altar-pieces of 1441, 1443, 1444, and 1446, in *S. Stefano*, *S. Zaccaria*, *S. Pantaleone*, and the *Academy* at **Venice**. In 1450 Antonio labours at Ferrara and Bologna. Here he is no longer associated with Johannes, but with *Bartolommeo* (Vivarini). Altar-piece of
f 1450, in the *Pinacoteca* of **Bologna**, commingling the careful delicacy of Antonio with the classic of the rising school of Padua. Glory of
g S. Peter (1451) in the *Gallery* of **Padua**. After this Bartolommeo paints alone (see *postea*); but Antonio continues in practice till 1470 (Glory of S. Anthony, in the *Mu-*
h *seum* of *S. Gio Laterano* at **Rome**, 1464). His disciple, *Quiricio* of Murano, is known by a Glory of S. Lucy (1462) in the *Palazzo Silvestri* at **Rovigo**, and a Virgin in Adoration in the *Academy* of **Venice**.—Ed.]
i

Any remains existing in Naples of this period, besides the works already mentioned, are valuable only as a part of the history of
j art. By the mythical *Simone Napoletano* there exists no work signed. The picture ascribed to him in *S. Lorenzo* (left transept), k a S. Anthony of Padua surrounded by angels, is of 1438; S. Louis of Toulouse, also there, is by *Simone di Martino*, see above. In *S. Do-*
l

* In the S. Giustina of the Altarpiece of 1443, and the hedge of roses of S. Sabina, the influence of the Cologne school is unmistakable; and that of Gentile in the youthful S. Icerius and the cherubs on each side—a work by the same hand in the Brera, No. 114, there erroneously called Scuola Fiorentina.—Mr.]

menico Maggiore (second, Cappella Brancacci, on the right) are the legends of S. Magdalen, late Giottesque frescos of moderate merit, much painted over. Sixth chapel on the right (del Crocefisso), besides the Bearing of the Cross, a Madonna nursing the child; seventh chapel on the right, another in the niche of a tomb; in the further chapel towards the *Strada* a *della Trinita*, two old pictures (by *Stefanone?*) according to Schulz, later than 1456, a combination of Sienese and Giottesque elements. *Colantonio del Fiore*, once known among the famous artists at Naples, has no longer any importance in the school there. The only work [assigned to him is, as before observed (p. 31 *h*), by Niccolo Tom- b masi] the Glory of *S. Antonius Abbas*, formerly in the choir of S. Antonio. The lunette over the door c of *S. Angelo a Nilo*, also ascribed to him, is quite invisible from dust.

For the history of the type of the Madonna, see the Madonna della Rosa, in a chapel on the left d side of the *cathedral* of **Capua**; severely Gothic, and perhaps of the thirteenth century; the remaining Neapolitan Madonnas of that time are still Byzantine.

FRA ANGELICO.

Before we enter upon the style of the fifteenth century we must speak of a Florentine master in whose works the leading inspiration of Giotto and the Gothic style in general flames forth as in a glorious vision, and attains its highest and final eminence, the *Beato Fra Giovanni Angelico da Fiesole*, 1387—1455.

To the elements of beauty which Orcagna introduced into the school this master, unique of his kind, superadded that of celestial purity and intense devotional feeling. One of those elements which give an ideal grandeur to the Art of the Middle Ages shows itself complete, full and glorious in his works. How the kingdom of heaven, the home of the angels, saints, and blessed ones was mirrored in the devout imagination of that early time, we learn most accurately and completely through him, so that to his pictures is for ever secured the position of records of the highest worth to religious history. For any one whom Fiesole altogether repels, mediæval art can have no real attraction; we may acknowledge the narrow piety of the monk, and yet recognize in the heavenly beauty of many individual forms, and in the perpetually fresh and happy faith which accompanied it, a revelation of the highest kind, which has no equal in the whole domain of the history of art. In the dramatic power of telling a story Fiesole is always one of the best followers of Giotto; as he was from childhood a great artist, he strove his life long to keep up an even flow of inspiration in all his creations. On closer examination we shall find that he is one of the first who, in the treatment of heads in place of mere general character, always gives a personal life of the most tender kind; only to his tone of mind the expression of passion or wickedness was impossible, and his embarrassment in such a case becomes comic in a strict æsthetic sense.

As his training was originally that of a miniaturist (illuminator), his smaller pictures executed in the miniature style give us the complete artist. In the first place come the Glories, as for instance the splendid picture in the *Uffizi* (No. e 1290), also the company around the Redeemer, and the reception of the Blessed in the pictures of the Judgment (the most beautiful in the *Palazzo Corsini* at **Rome**, f seventh room, 22, 23, 24; another

a in the *Academy* at **Florence**, Sala dei piccoli quadri, No. 41), while the side of the condemned is never at all satisfactory. Of the sacred histories the best, according to my feeling, are those founded on ancient traditional motives of the Florentine school, more especially the stories so often painted of the New Testament; in the Legends his original invention comes out sometimes in a fresh and beautiful manner, but at others has to contend with some strange difficulty of expression. (Life of Christ in thirty-five small pictures, *Academy* *b* at **Florence**, Sala dei piccoli quadri, Nos. 11 * and 24, where there are *c* other pictures by Fiesole;—*Uffizi*, Nos. 1178, 1184, 1294;—three small pictures, reliquaries, in a press in the wall of the sacristy of *S. Maria* *d* *Novella* at **Florence**;—church of the *e* *Gesù* at **Cortona**; two Predellas with the Life of the Virgin, and the Miracles of St. Dominic;—*f* *Vatican Gallery*, second room, No. 4, the Miracles of S. Nicolas of Bari, of his latest time and very remarkable;—two pieces belonging to this, and also the marvellous Annunciation from the sacristy of *g* *S. Domenico*, now in the *Pinacoteca* at **Perugia**, along with smaller things; and others elsewhere.

The larger easel pictures are far less satisfactory. For a general in- *h* stance, take the great *Altar-piece* in the Uffizi, first passage, No. 17, with double painted sidewings, in which the small angels round the Madonna of life size are by far the best. It seems as if the painter in his large Altar-pieces could not overcome a pious stiffness, while in the Predellas, gable pictures, small side figures, &c., he was free and beautiful; moreover, the effect is not good of the over-careful execution combined with the generally incomplete knowledge of the human figure. The great Descent from the Cross in the *Academy* at **Flo-** *i* **rence** (Quadri grandi, No. 34), appears constrained, perhaps, precisely on account of the amount of expression which is crowded into it: the body is well modelled, the sinking down of it happily given, the picture on the whole the best among the large ones. The Altar-piece in *S. Domenico* at **Cortona** *j* (behind, to the right) is also among the best. We may likewise mention the Altar-piece in *S. Domenico* *k* at **Fiesole** (the background painted over by *Lorenzo di Credi*); the Pre- *l* dellas, the delight of Vasari, now in the *National Gallery* in **London**. An *Annunciation* in the *Gesù* at *m* **Cortona**. Two Madonnas in the *Academy* at **Florence**: (Quadri an- *n* tichi, No. 19 and No. 22.) Two graceful angels in the *Turin Gal-* *o* *lery*, No. 553.

The imperfections above named were lost sight of in fresco, which required a certain moderation in the means of representation employed, and did not distress the artist with the idea of being obliged to paint a picture which should be the object of adoration. The wall pictures preserved in *S.* *Domenico* at **Fiesole** apparently be- *p* long to the earlier works. In the ancient chapter house (now a greenhouse) there is a very beautiful and expressive Christ Crucified, with the Virgin and John, life size, in very good preservation;—in a dwelling-room (entrance through the door No. 4, to the right, next the church) a Madonna between Saints (painted over).

A perfectly unique effect is produced by the paintings with which Fiesole decorated the Dominican convent of *S. Marco* at **Florence**, *q* his abode during many years. Here he is at home; he can give expression to his ideas fresh as the spirit moves him; in the modest passages of the cloisters, in the

* [Three panels in the series numbered 11, are certainly not by Angelico.—Ed.]

small cells of specially distinguished members of the order; and therefore one seems to feel the inspiration more clearly in the frescos of the cells than in the altar-pieces of the master. Seven cells, all in the upper story, were opened to me, and I may say that the wall paintings on them, as a whole, approach the highest possible expression of what they attempt, in spite of the stiffness and limitation imposed by Fiesole's form of art. (Christ in Limbo; a Sermon on the Mount; the Temptation in the Desert; Christ on the Cross, with his Disciples and the weeping S. Dominic; another Christ Crucified, with the Disciples; the Marys at the Tomb; the Coronation of the Virgin; and the Adoration of the Kings, a late and rich work which perhaps shows rivalry with Masaccio.) The superabundant richness in these most beautiful and naïve heads is united with a spirit and depth in the conception of the events belonging only to the greatest masters.* There are in the cells, besides those above mentioned, eighteen smaller pictures; *a* in the passages, the *Christ Crucified* with S. Dominic, nearly corresponding to the picture in the further gallery; the greeting of the Angels, one of the most beautiful of this subject, and a Madonna enthroned.

How Fiesole painted for more public devotion is seen in the frescos of the further gallery on the ground floor. There are five lunettes with pointed arches with half-length figures, among which the Christ with two Saints of the order is especially beautiful; (the subject of the Disciples at Emmaus is a poetical and characteristic ornament suitable for the Refuge for Pilgrims); farther on, Christ on the Cross, with S. Dominic, life-size; lastly, the famous *fresco* of the *b* chapter-house adjoining; the Christ Crucified with the two thieves, his Disciples and SS. Cosmas, Damian, Lawrence, Mark, John the Baptist, Dominic, Ambrose, Augustine, Jerome, Francis, Benedict, Bernard, Bernardino of Siena, Romuald, Peter Martyr, and Thomas Aquinas. It is a mournful lament of the whole Church, here assembled at the foot of the Cross in the persons of its great teachers and founders of orders. As long as painting exists, these figures will be admired for the unequalled intensity of the expression, the contrasts of devotion, of grief, of convulsed feeling and calm inward meditation (in S. Benedict, who overlooks the group of the rest of the founders like a father), have never been more finely combined for general effect than here.

It is a remarkable fact during these centuries never to be forgotten in the history of art, that several of the greatest artists produced most of their works and their best at a late period in life, at least after their 50th year. Lionardo was near this age when he painted his Last Supper at Milan; Giovanni Bellini's noblest pictures dated from after his 80th year (?) Titian and Michael Angelo both produced their most wonderful works when they were old men. There exists a well-known small engraving of the sixteenth century, representing an old man in a child's wheel-chair, with the inscription, "Anchora imparo," I still learn. And this was no mere phrase. The indestructible vital power of these men was really united with an equally continuous power of appropriation.

This was also in some degree the case with Fiesole; the quality in which he was so especially great, the deep, peaceful blessedness of the figures of holy personages is

* Since 1867 the convent has been transformed into the "Museo Florentino di S. Marco."

expressed in his later works with indescribable power and fulness, very different in this respect from Perugino, who became poor and conventional with years. Consider
a *Ficsole's* pyramidal-shaped group of the Prophets in the vaulting of the Chapel of the Madonna in the *Cathedral* of **Orvieto,*** and ask whether any work of art on earth, Raphael not excepted, could so represent silent devout adoration. (The Judge of the World on the wall behind has indeed been taken from the Last Judgment in the Campo Santo, without equalling the original.) Still later, after his 60th year (1447,
b he painted the *Chapel of Nicolas V.* in the *Vatican* and the four Evangelists on the vaulted roof, and one or more of the teachers of the Church, as, for instance, S. Bonaventura, still appear quite in harmony with these celestial forms. And not only did he develop with increasing power in his own special line, but also he kept his mind open to the advance of other contemporaries. The legends of S. Stephen and S. Lawrence in the last-named chapel prove that the now elderly man strove with all his strength to keep up to whatever Masaccio and others had gained in the meantime, as far as was consistent with his own tendency. The graceful narrative manner of these frescos shows touches of real life and an external truth of colouring superior to any earlier works of the master. Violent actions, even merely long strides, never succeed with him; but we find ample compensation for this in such figures as that of the young woman who listens with rapt devotion to the preaching of S. Stephen, and only holds her restless child with her hand to keep it still. If we go through this work scene by scene, we shall find in it a treasure of beautiful lively touches of this kind. Independently of this, it is quite beyond price as a complete whole preserved nearly entire from the time of the great period of early art.

Fiesole lies buried at Rome in *S. Maria sopra Minerva.* Perhaps c
with a wish to do him honour, the vaulted roof of this church was painted in our time in his manner. We observe apostles and teachers of the Church on a blue ground starred with gold. But Fiesole would neither have approved these pictures nor been grateful even for the good intention which they display.

We may pass by the works of Angelico's brother *Fra Benedetto*, whose miniatures are still in existence in the choral books of S. Marco and S. M. del Fiore at Florence. A contemporary and brother monk, the Camaldole friar *Don Lorenzo* (in practice from 1390 to 1413), entered on the same line as Fiesole, but stopped at the first outset. We may believe that his very rare works cost him great labour and thought. In the Annunciation in the *S. Trinità* at **Florence** (fourth d
chapel on the right) he finds his reward; the quiet grace and the thoughtful character of the two happily-placed figures has given a sort of typical value to the picture, and caused a desire for numerous copies. The Adoration of the Kings (*Uffizi*, c
No. 20) is also excellent in arrangement, and likewise remarkable as one of the latest pictures in which the drapery of the Gothic style is given in its full sweep. His principal work, a Coronation of the Virgin, of 1413, from the *Badia* of f
Cerreto, is still (since 1867) in the magazine of the Uffizi. A triptych

* The designs of the four divisions of the vault in the southern part of the chapel are by Fiesole, as we now know from documents; only the Prophets and Fathers, however, are executed by his hand, while *Luca Signorelli* painted the two other parts after Fiesole's sketches.

a at *Monte Oliveto*, Annunciation in in S. Trinità, Nativity in S. Luca, at Florence, a more feeble Annun- *b* ciation in the *Academy*, Qu. Grandi, No. 30, and several others in the collection there. A beautiful Madonna, with Saints, in the *Collegiata* at Empoli; a Coronation of the Virgin at Certaldo, [the wings of which are still erroneously assigned to the school of Taddeo Gaddi, in the National Gallery.—Ed.]. *c*

CHAPTER V.—PAINTING OF THE FIFTEENTH CENTURY.

"THE RENAISSANCE."

CHARACTER OF THE RENAISSANCE.

In the beginning of the fifteenth century a new spirit entered into the painting of the west. Though still employed in the service of the Church, its principles were henceforward developed without reference to merely ecclesiastical purposes. A work of art now gives more than the church requires; over and above religious associations, it presents a copy of the real world; the artist is absorbed in the examination and the representation of the outward appearance of things, and by degrees learns to express all the various manifestations of the human form as well as of its surroundings (realism). Instead of general types of face, we have individuals; the traditional system of expression, of gestures and draperies is replaced by the endless variety of real life, which has a special expression for each occasion. Simple beauty, which hitherto has been sought for and often found as the highest attribute of the Saints, now gives place to the distinctness and fulness in detail which is the principal idea of modern art; and wherever it does appear it is a different and sensuous beauty, which must not be stinted of its share in the real and earthly, because else it would find no place in the modern world of art.

In this sense a work of art gives less than the church requires or might require. For a simple reason, to which few people give a thought, the religious element can only assert itself by claiming absolute sway. In itself a negative quantity, it shrinks to nothing when brought into contact with the profane; and when profane elements are purposely introduced into art the picture necessarily ceases to be religious.

If we but think of it for a moment, art has but scant means of expressing devoutness. It may suggest in a head or a gesture, repose and tenderness, resignation and longing, or humility and mourning. All these are essentially human, and not exclusively Christian elements. But they are not capable of awaking Christian devotion in the Christian mind unless we keep them free from disturbing causes, by suppressing all but the indication of those surroundings or parts of the human shape which are unfitted for this frame of mind. For this purpose the general solemnity of drapery is very important, which precisely, by its contrast with the costume of the time, by its want of definiteness in the materials (which do not distinguish silk from velvet), and

still more by a secret association of ideas, which we cannot pursue further, helps to strengthen the impression of something beyond what is temporal and earthly.

Now, on the other hand, begins an enthusiastic study of the nude, and, in general, of the human figure and its action; in the flow of the garments also we note the attempt to give the character of the individual and the given moment; actual materials are represented, in easel pictures especially, with inimitable delicacy: the richest possible variety of colours and the picturesque contrasts of the personages in action become the essential principle, so that apart from the religious even the dramatic impression suffers from superabundance. Lastly, quite a new feeling for space grows up; whereas the painters of the fourteenth century filled up given wall surfaces as much as possible with human figures, now the action, and the incident is properly developed on large surfaces, so that nearness and distance, motion backwards and forwards, may serve as essential means of illustration; and instead of simply indicating the localities, as far as is necessary to be intelligible, we now find a real landscape and a real architecture given more or less in perspective.

This attention to individual forms could not fail before long to be followed by the division of painting into different kinds: accordingly, profane painting, chiefly taking its subjects from mythology, allegory, and ancient history, quickly assumes an important position.

In the north this great transition is marked by the immortal brothers Van Eyck, who cast their solitary shining light far over the century over all German, French, and Spanish art. They extended the scope of painting to such an extent that their successors could not keep pace with them, and contented themselves with a much narrower circle of forms. Not for nearly a hundred years after them did portraiture, genre pictures, and landscape in the north again reach the point where the Van Eycks had left them, and then continue to advance by their own strength. No single painter for several generations, north of the Alps, not even their best Flemish disciples, understood the human form even approximately so well as they, or handled it in so living a manner; a sort of paralysis seems to have fallen on them; and when, too late, appeared Dûrer, Metsys, and Holbein, they had first to throw off the burden of a mass of worn-out forms, the product of the fifteenth century.

Art in the south early adopted what was harmonious with it in the widely known works of the great Flemings; no Italian school (with the exception of a few Neapolitan masters) was essentially affected by them, but neither did any remain entirely uninfluenced by them. The treatment of materials in drapery and ornaments, but especially of landscape, shows much of the Flemish manner; still more important was painting in oil, confessedly learnt from the Flemings (?), that is, the new treatment of colours and varnishes, which render possible a transparency and depth of tone hitherto unthought of, and a most enviable durability.

The influence of antique sculpture is often regarded as an essential advantage possessed by Italian painting over that of the north. But the evidence of our eyes shows us that every advance was gained from nature, and with infinite effort, which was not the case in the north. This is distinctly seen in the Paduan school, which alone of

all the schools chiefly occupied itself with the antique, and yet, as we shall see, hardly derived from it anything beyond the ornamentation. It was not natural to an art striving onward with such vast powers, to accept its ideal from without; it must itself discover the beautiful, which was to become its own.

It possessed, as an original gift from heaven, the tact to follow out external reality not into every detail, but only so far as that the higher poetic truth might not suffer from it. Where it is too rich in details it is superabundant in architecture and decoration, and in beautiful draperies, not in the prosaic accidents of external life. The impression, therefore, is not of weariness, but of splendour. Few give the essential parts grandly and nobly; many lose themselves in fancifulness, which is the general tendency of the fifteenth century, yet the general grandeur of the forms gives to their fancies a tasteful and even pleasing character.

FLORENCE.—FRESCOS.

The great advance of the new period, like that formerly made by the school of Giotto, would have been impossible if painters had been restricted to devotional and to easel pictures. Florence, again, is the point whence the new light of a grand historical school of painting streams forth, covering the walls of churches, cloisters, and town halls with frescos.* No other school can claim equal merit with this; the Lombard remained confined within the narrow circle of ideas of miraculous pictures and pictures of the Passion; the Venetian was never really at home in fresco, and long confined itself to altar pictures and mosaics; if we count the great Andrea Mantegna as a Venetian, he, in his wall-paintings, (to their detriment) went beyond pure fresco, the really solid treatment of which is a special merit of the Florentines. Rome depended almost entirely on foreign artists; Perugia drew her inspirations first from Florence and Siena, and at her highest point did but little for the dramatic historical element. Naples does not enter into consideration. Tuscany alone presents a grand style of historical painting, carried on in healthy uninterrupted development, always exercising an indirect influence on easel-painting, which else would prematurely have degenerated into over-refined prettiness.

With the exception of the addition of profane painting, the subjects remained the same; the calm symmetrical Holy Family, the histories of the Bible, and the legends of the Saints, and, lastly, the pictures intended for private devotion. Only they are all changed in character. Of the single figures, the Christ at the age of manhood preserves most of the traditional type; the Christ Crucified sometimes is very noble and refined in form, and has an expression which the schools of the seventeenth century vainly endeavour to surpass in depth. The greatest change is in the Madonna; she does, indeed, in some solemn representations remain the Queen of Heaven, but otherwise becomes the tender or calmly rejoicing mother, and replaces her antique ideal costume by the bodice and hood of the Italian renaissance; the family picture is completed by giving the lively, even restless Child-Christ his long wished-for playfellow in the little John. In this earthly interpretation of life

* Till Giotto's time, according to the present view, they only painted in tempera on the walls; after Giotto, they painted in fresco, and painted over al secco; not till the end of the fourteenth century did fresco painting proper begin in the special sense.

the foster-father Joseph for the first time finds his right place; a domestic yet not vulgar tone begins to prevail in all the scenes hitherto so solemn: the Annunciation, the Visitation, the Adoration of the Shepherds, the Birth of the Virgin, the Birth of John, etc. Undoubtedly the story was brought nearer and more present to the beholder; whether devotional feeling gained or lost by it, is another question. The celestial region also is filled with expressive individual heads and figures, beginning with God the Father, in a robe bordered with fur; the crowd of the blessed and the angels are no longer employed to give general effect to the grand symmetrical glory of the whole, but each figure is interesting in itself. The grown-up angels (often quite Florentine in costume) are now divided from the troops of little naked winged children (Putti), who enliven the works of art of this period, as companions of the Child-Christ, as singers and musicians, and useful filling up and decorative figures.

It was the highest joy of Italian artists to take from nature some speaking action, some passing event full of life, and express it in a beautiful manner; they aimed precisely at what the northerners avoided. There is as yet but little investigation of the anatomy of the human form; but the constant untiring contemplation of daily actions enlightened the artists as to the cause of every motion and every expression; the study of the nude, and of perspective, which had to be created out of nothing, did the rest.

Thus arose a school of painting no longer restricted to suggestions and indications, but capable of representing any kind of action, any sensuous form, or intellectual emotion.

In Florence this great innovation is connected with the name of *Masaccio* (1401–1428). [But Masaccio was preceded by *Masolino da Panicale*, a master of no mean capacity, who first commingled the devout feeling of Angelico with the realism of Angelico's successors. Masolino painted between 1428 and 1435 the frescos of the Church and *Baptistery of Castiglione d'Olona*, in *a* the earlier series of which (vaulting of the choir of the church) the tenderness of Fiesole is combined with the energy of the earlier Giottesques, whilst in the Baptistery we note the change produced by increased study of detail in the human form, without increase of skill in composition or advance on the old methods of contrasting light and shade. According to the testimony of Vasari, Masolino also painted in the Cappella Brancacci, at the *Carmine* of **Florence**; and *b* some judges still assign to him a part of the pictures of that celebrated chapel. But others again think (and I am of this number) that if Vasari's statement is correct, it can only apply to wall paintings which have since been destroyed or obliterated. It is most desirable that some fresh light should be thrown upon the history of this great artist, whose life will remain obscure so long as we cannot distinctly prove that he is identical with Tommaso di Cristoforo di Fino, who was born in 1383, employed at Florence in 1425, in the pay of Pippo Spano, at Stuhlweissenburg, in Hungary, about 1427, and is supposed to have died in Oct., 1447.—Ed.]*

Masaccio was Masolino's pupil, but chiefly formed his style under the influence of Ghiberti, Donatello,

* We should note as of Masolino's time, a Virgin and Saints (1426) in S. Miniato, a Crucifixion (1440), and Christ in the Tomb, frescos in the rooms of the first floor above the cloisters in S. Appollonia at Florence, all by *Paolo di Stefano*.

and Brunellesco, who represented the new principle in sculpture. [At an early age he went to Rome, where, according to Vasari, he painted a chapel in *San Clemente*, with a series of frescos representing the Crucifixion, and scenes from the legend of St. Catherine.] In spite of over-painting, these remarkable pictures show how closely Masaccio followed the manner of his master, and asserted his superiority over the Giottesques.

In some of the better preserved heads, life and character are very powerfully expressed.* [Equally remarkable as art is that other work which Vasari ascribes to Masaccio, the Virgin in a Mandorla and Pope Liberius tracing the ground plan of S. M. Maggiore at
a Rome, a diptych in the *Museum* of **Naples**, erroneously catalogued as by Gentile de Fabriano. It shows in a striking manner how deeply imbued Masaccio was in his youth with the tenderness of Angelico's creations.—Ed.]

Masaccio's genius is fully dis-
b played in the *Carmine* at **Florence** (Brancacci chapel at the end of the r. transept), where he continued the series of frescos begun (and since obliterated) by Masaccio. As Eve in the fall of man is one of the first really beautiful nude female figures of modern art,† so in the Baptism of Peter, we see the first really life-like action of male figures; the two nude figures in motion (in the Expulsion from Paradise) are also perfect in treatment of lines. The remaining pictures also are enriched by an amount of free and noble traits hitherto quite unknown in art. Giotto and his school were fond of enlivening their dramatic scenes with numerous and sympathising spectators; but now Masaccio introduces the whole of contemporary Florence into the midst of the story as actors or spectators (Raising of the King's Son, part of which is the work of *Filippino Lippi*): he divides and combines the scenes, groups, and persons no longer according to architectonic laws, but for pictorial effect, and with a naturalistic representation of the localities (Finding the Penny in the Fish's mouth; Healing the Cripples; the Giving Alms). But in his great success as to pictorial effect Masaccio did not overlook the principal object; his chief character, the Apostle Peter, is always represented with a dignity and force, and his attitude and movements rendered in a manner only possible to a really great historical painter. None but a great artist fully takes in the single idea of the whole action; all his followers up to Lionardo revel in their possession of vast new opportunities in art; Masaccio alone knows how to be moderate, and thus attains the impression of a harmonious whole. How simply has he given the drapery which combines the highest nobleness of style with the most life-like flow. He does not court the difficulties of modelling and foreshortening; but where they meet him, he masters them completely. (Best light, afternoon at four o'clock.) In the parts completed by *Filippino*, very easily to be recognized, the exceedingly beautiful composition is due apparently to Masaccio's design.

The simple grand picture of S. Anna with Mary and the Child, in the *Academy* at **Florence** (Quadri
c grandi, No. 34), clearly shows the realistic painter developed out of the ideal idealizing school. The remains of a fresco painting of the Trinity, much injured, now on the right of

* [The theory of Dr. Von Zahn that these frescos are by Masolino, and not by Masaccio, is shared by some critics, but rejected by others, amongst whom the writer of these lines ventures to take rank.—Ed.]

† [Dr. Burckhardt thought the Eve a work of Masolino, an opinion which no one now upholds.—Ed.]

the entrance porch in *S. Maria Novella*.[a] The heads ascribed to Masaccio in the Uffizi are not his.

The lunettes in the little church of S. Martino (*Fraternita de' Buonomini*)[b] at Florence, are justly regarded as the work of an excellent scholar of Masaccio: they give a grand richness of life without the overladen and quaint character of the later Florentines of the fifteenth century. I cannot look on them as youthful works of Filippino Lippi, as there is in them no reminiscence of his master Sandro. Crowe and Cavalcaselle assign them a later date, and consider them as works of the school of Filippino.

FILIPPO LIPPI.

The advance made by Masaccio is carried still further by *Fra Filippo Lippi* (1406—1469), under the guidance of a less high and severe mind but a rich and playful fancy. He lets himself go, but not through laziness, but rather in audacious experiments in what may be allowed to art. With what freedom and openness he reveals to us in the figures with which he fills up his scenes, the deepest nature of those whom he conceived, with what feeling he represents—the first to do so—the sensuous loveliness and exuberant, even wild, playfulness of youth! He is the first who heartily enjoyed the fulness of life, even in its chance manifestations.

His greatest works in fresco, the histories of John the Baptist and S. Stephen in the choir of the *Cathedral* of **Prato**[c] (1452—6; best light 10–12; in winter almost invisible, on account of the low roof of the choir—a sort of temporary roof of planks, only used in the winter months), would already have made an epoch in art through their method and their colouring. The scenes are not all lofty in conception; the artist has so much that is new to say in all possible directions that the deeper purpose suffers under the crowd of often beautiful, purely pictorial ideas. None of his predecessors express attitude and motion so beautifully as he does in his grand and lifelike draperies, several of which (*e.g.*, in the Lamentation over the body of Stephen) hardly find an equal before the time of Raphael. In the four Evangelists in the segments of the ceiling, Filippo did not adhere to the symmetrical arrangement; Fiesole's Evangelists, for instance, on the ceiling of the Chapel of Nicolas V., will always be preferred.

Towards the end of his life (1466), Filippo painted the apse of the choir of the *Cathedral* of **Spoleto**.[d] His Coronation of the Virgin in this church is one of the first semi-dome pictures that is arranged with freedom; yet the severe symmetry of the earlier style is still felt agreeably. The Virgin and Child are not equal in earnestness to the Giottesques; but there is compensation in the lifelike expression of accessory groups. Of the three lower pictures in the hemicycle, the Death of the Virgin is very impressive, though the result is reached by quite different methods from those employed by the Giottesques.

In his easel pictures the predominant sentiment is that of pleasure in natural beauty, healthy and playful youth; the Madonna, a figure out of Florentine domestic life, the Child-Christ always very beautifully formed. [Remark the peculiar form of the head often resembling that of a bull, which gives a stubborn look to many of his figures, often even to those of the Child-Christ. —Mr.] At **Prato**, in the *Refectory of S. Domenico*,[e] a Birth of Christ, with S. Michael and S. Thomas Aquinas;—in the *Pinacoteca* of the Palazzo del Commune,[f] a Madonna della Cintola, a poor feeble Ma-

donna, and a Predella. At
a Florence, in the *Academy* (Quadri grandi, No. 49), a beautiful Madonna with four Saints, all under an architectural building, the most beautiful of his easel pictures as regards drapery;—there also (Quadri grandi, No. 41) the large Coronation of the Virgin—late, as is shown by his own portrait as an old man, and the low toned, but quite clear, colouring; it gives an impression of over-fulness, because the subject, a Glory, is represented in a definite earthly spot; but along with this it is also rich in essentially new life; also the beautiful Predella,
b *Uffizi*, No. 1307; two angels lift towards the Madonna the child that longs for her; she lingers praying [there also, No. 1167, the wonderful head of an old man, ascribed to Masaccio, fresco.—Mr.] Pal. Pitti, No. 338, large circular
c picture of the *Madonna* seated (half length); behind, the Birth of the Baptist and the Visitation, a subject which naturally led to the union of the incidents formerly divided into separate scenes by gold lines in one picture, converting the family altar
d into a family picture. *San Lorenzo*, in a chapel of the left transept, a fine Annunciation of the Virgin
e (damaged). *Pal. Corsini*, several pictures. [Fra Filippo's ordinary assistants should not be forgotten. *Fra Diamante* (b. 1430 at Terra Nova, died after 1492,) was journeyman at Prato and Spoleto, and guardian to Filippino Lippi. *Jacopo del Sellaio* (b. 1442, d. 1493), practised at Florence. Crucifixion in the church of *Cestello*. Pesellino; (see postea).]

SANDRO BOTTICELLI.

Sandro Botticelli (1447—1510) the pupil of Filippo, never thoroughly accomplished what he intended. He loved to express life and emotion sometimes in even vehement movement, and often painted with a great deal of hurry. He strove after an ideal beauty, but remained chained to a type of head, always recurring and recognizable from afar, which he reproduced occasionally in a most lovely manner, but which often was rude and lifeless. (It is not the head of the Bella Simonetta, if the doubtful profile picture in the Pal. Pitti, Sala di Prometeo, No. 353, really represents this maiden.) Sandro is one of the first of the Florentines who showed a constant attachment to profane mythological and allegorical subjects, painted according to the feeling of the Renaissance.*

His most beautiful work is one of the two circular pictures (Madonnas with Angels) in the Uffizi (No. 25),† with wonderful angels' heads, a real jewel in execution; there also is his best composed historical picture, an Adoration of the Kings (No. 1286), which rivals in its noble cast of drapery the best works of his master, an interesting parallel with Flemish pictures of the same subject; then two little Stories of Judith (Nos. 1231 and 36) and the well-known, so often painted Allegory of Appelles of Calumny (No. 1288), subjects whose grand and ideal significance was not adequately expressed by his here strangely mannered realism; also "Strength" (No. 1299) is not a happy conception; but at last came the Venus floating on a shell on the ocean (No. 39); for this Sandro studied and produced not only a really beautiful nude, but a most charming, fairy like impression, which unconsciously takes the place of the mythological one. In the *Academy* (Quadri antichi, No. 24), f

* Very remarkable symbolical compositions are found among his engravings for the edition of Dante of 1481.

† Perhaps only a repetition of the still more beautiful specimen in the possession of Count Alessandri.

the Garden of Venus, or whatever the picture may be called; again realistically imperfect in the forms of the nude figures; also (in the large room, No. 47), a large Coronation of the Virgin with four Saints, in parts insignificant, and harsh in colour, and even rude; much better the Madonna with four Angels and six Saints (No. 52), one of the splendid large pictures in which the fifteenth century transforms the heavenly sphere into a real, earthly, but still solemn and dignified court; the angels not only lift up the curtain, but they also hang it carefully on the posts of the architectural edifice. Other *a* works of his in *P. Pitti*, *P. Corsini*, *b* and elsewhere. In the *Ognissanti*, on the right S. Augustine, counterpart to Ghirlandajo's Jerome. The *c* battle-piece in the *Turin Gallery* is more in the style of *Uccello*.

FILIPPINO LIPPI.

Filippino Lippi (1461—1504), son of Filippo and pupil of Sandro, whom he much excels in spirit, fancy, and feeling for beauty. How he naturally succeeded Sandro is best seen in the large Madonna enthroned with the four Saints, in *d* the *Uffizi*, No. 1268 (1485). There also, an Adoration of the Kings—full of figures (No. 1257), certainly inferior to the perhaps contemporary one by Lionardo, and not devoid of the faults of the later works of Filippino (too bright colouring, overcrowding, and heavy, puffed-out drapery), but unusually beautiful in its expression of timid approach, of adoring devotion. The little S. Jerome sitting in the niche, named as "Filippo L." is certainly by Filippino. His best *e* easel picture, in the *Badia*, left of the door, S. Bernard visited by the Madonna and Angels, a work full of naïve beauty, is certainly of an early date (1480); also early, the beautiful Altar-piece in *S. Michele*, *f* at **Lucca**, first altar on the right; the Descent from the Cross, on the other hand, in the *Academy* at *g* **Florence** (Qu. gr., No. 57), of which Perugino painted the lower group, as well as the Marriage of St. Catherine with Saints in *S. Domenico at* **Bologna** (small chapel im- *h* mediately to right of choir), dated 1501, belong to his later works, in which, with much that is beautiful, one misses the harmonious flow of inspiration. A few long, narrow pictures, with many small figures, such as that with the Death of Lucretia (*P. Pitti*, No. 388) and *i* the story of Esther (*P. Torrigiani*, *j* at **Florence**), are evidence of the manner of various contemporary Florentine artists, representing profane history in theatrical scenes full of figures. The splendid picture in S. Spirito (coming from the nave, the fifth altar of the right transept) is attributed also to Filippino's pupil, *Raffaellino del Garbo*; *k* it is a Madonna with Saints and Donators under a porch, with a beautiful view over a city; some of the heads have a melancholy grace, like the most beautiful pictures of Lorenzo di Credi. Probably by him, the fine panel picture with four Saints in *S. Felice in Piazza*. *l* [In S. Teodoro, at Genoa, a large Altar-piece of 1503; there also, in *m* *P. Balbi*, a small communion of *n* S. Jerome, of which what is perhaps the original belongs to the Marchese Gino Capponi at Florence. In **Venice** (*Pinacoteca Manfredini*, *o* in the Seminary of the Salute), two tender little pictures, Christ with the Magdalen, and the Woman of Samaria, there called D. Crespi.—Mr.] The frescos of Filippino in the *Carmine* at **Florence**, which are *p* probably the earliest, are also the best; they form a worthy and harmonious continuation to the work of Masaccio, whose composition he may be supposed to have

followed. There are two groups easily to be recognized as his in the representation of the King's Son Raised from the Dead; also Peter and Paul before the Pro-consul (here the last head to the right is the portrait of the painter by himself, with which compare the por-
a trait in the *Uffizi*, wrongly named Masaccio in the collection of portrait painters); and Peter visited in the dungeon by Paul, and his deliverance by the angel. But also in the Miracles of the Apostles John and Philip, with which he
b decorated the *Cappella Strozzi*, in S. M. Novella (the first on the right of the choir), I can perceive nothing like any diminution in his artistic capacity, only that here he narrates more in his own manner than one of the great dramatic painters of the fifteenth century would have done. At the same time the faults are very obvious, such as overloaded and complicated composition, heavy, lumpy, wide spread out draperies and conventional heads, which, however, are outweighed by casual traits of the greatest beauty. There is a decided inferiority in the frescos in
c the Minerva at Rome (*Cap. Carafa*, 1488—91), in which he certainly attempted a subject no longer in harmony with the fifteenth century; the Glory of S. Thomas, as an allegorical ceremonial picture.
d A beautiful tabernacle at *Prato*, corner of the Strada di S. Margherita (1488).

Parallel with Sandro and Filippino is *Cosimo Rosselli* (born 1439, died 1507), whose best fresco at
e Florence, in *S. Ambrogio*, in the chapel left of the choir, represents a procession with a miraculous cup. The heads are beautiful and full of life, the composition overcrowded and somewhat wanting in dignity.
f In the entrance court of the *Annunziata* at Florence, the Investiture of S. Filippo Benizzi. In *S. M. Maddalena de' Pazzi* (second
g chapel on the left), the Coronation of the Virgin, formerly ascribed to Fiesole; in S. Ambrogio, an Assumption of the Virgin. In general, Cosimo worked on the inspiration of others, which, at this time of greater individual freedom, was no longer so allowable as it had been one hundred years earlier.

Piero di Cosimo (born 1462) was Rosselli's pupil, and, though he lived till 1521, and was at a later period influenced by Lionardo, yet he still belongs in his style of conception to the fifteenth century. His best picture, the *Conception*
h *with six Saints* (*Uffizi*, No. 1250), is remarkably solid in composition and character, really a model picture of the school. [His next best is the Virgin and Saints in the church of the *Innocenti*.] Of the four mythological long, narrow pictures, Nos. 21, 28, 32, 1246, at the *Uffizi*, the last, Perseus and Andromeda, is exquisite in some of its details. [The want of proportion in some of his heavy, awkward figures is striking.—Mr.]

Paolo Doni Uccello (born in 1397, died 1475) should here be intercalated as a precursor of Benozzo. The paintings in the Chiostro verde
i of *S. M. Novella*, begun, whether by him or some one else, in the obsolete Giottesque style, were completed by him in two scenes (Flood, Sacrifice of Noah), which show a very cultivated realism in progress towards discoveries in perspective. The equestrian portrait painted monochrome, of the famous *Cap-*
j *tain Sir* John Hawkwood, in the *Cathedral* of Florence, is, like the fellow picture painted by Castagno (the military leader, Niccolò Mauruzzo da Tolentino), much restored, but better conceived than the latter, which represents only a stiff-legged

cavalry soldier on a plough horse. Besides this, there is by Uccello a
a very lively battle piece in the Uffizi (No. 29).

BENOZZO GOZZOLI.

Benozzo Gozzoli (born 1424, died about 1498), a pupil of Fiesole, shows few traces of his master's
b spirit. In the *Cathedral* of **Orvieto**, where he was Fiesole's assistant, he was not allowed to complete the unfinished work, and his first independent productions are found in the little Umbrian town of Montefalco (S. Francesco, chapel of
c the choir, the life of *S. Francis*, 1452, and some wall pictures; *S.*
d *Fortunato* outside the town, several paintings). The best things here are some graceful figures, apparently portraits, and genre incidents. In 1463 he painted in the
e chapel of the *Palazzo Riccardi* at Florence (by lamplight) the Procession of the Three Kings, which extends over three walls, and ends at the place for the altar—a wonderful work, full of individual beauty and tasteful splendour in the rich cavalcade moving through the fine woody landscape, with two fairy-like, graceful choirs of angels (reflected light moderately good at 2). Between 1463—1467 he com-
f pleted the rich series of *frescos* in the choir of S. Agostino at S. Gimignano, the Life of S. Augustine, the wall picture over the altar of S. Sebastian, in the same church, an easel picture in the
g choir of the *Collegiate*, and a Cru-
h cifixion at *Monte Oliveto*, near the town. A series of frescos, now
i fast disappearing, in *S. Chiara*, at Castel-Fiorentino, appears to have been executed by pupils after his drawings. But in the *Campo*
j *Santo* at **Pisa**, almost the whole of the northern wall (twenty-three pictures), containing the stories of the Old Testament, painted 1469–85, is his work. Benozzo shows complete enjoyment of the simple, beautiful motives of life in themselves; his chief aim is to represent figures in repose, or carrying, stooping, running, falling, often of great beauty and youthful charm, with the full force of the action of the moment; on the other hand, the story itself interests him comparatively but little. The spectator feels the charm of this new species of life-pictures, and desires nothing beyond this endlessly rich variety. Benozzo lavishes ornament on his architectural buildings, gardens, landscapes, with fabulous splendour; here, too, he is an enthusiastic discoverer of new subjects for representation. The two bad paintings on the west wall, ascribed to *Rondinossi*, 1666, are evidently overpainted compositions of Benozzo.

His easel pictures give no idea of his excellence. There are several in the *Academy* at **Pisa**; a
k *Madonna della Cintola* is in the
l Lateran at Rome.* [By Benozzo's assistant at Pisa, Zanobi Macchiavelli, a Madonna and Family, in the Acad. of Pisa.]

[Contemporary with Benozzo, but a follower of Fra Filippo, *Francesco di Stefano*, commonly
m called *Pesellino* (born 1428, died 1457) gives an impulse to the realistic school of Florence, and competes with Baldovinetti in the effort to introduce oil painting into Tuscany. (Annunciation in the Spirito Santo; Predellas in the Buonarotti, Allessandri, and Tor-

* Here should be classed the fresco of *Lorenzo da Viterbo* in a chapel of S. Maria della Verità, in that place; a Marriage of the Virgin, very rich in figures, of the year 1469. [In the cathedral, in the sacristy, is a beautiful picture of the Madonna robed in white, with four saints, certainly by him.—Mr.] By the same artist are the weak legendary pictures, showing the influence of Piero della Francesca, in S. Francesco at Montefalco. Cr. and C.

rigiani collections, and a predella at the Academy, Quadri Grandi, No. 48, at Florence, also two fine pieces of predellas, with scenes from the legend of St. Sylvester, in the P. Doria at Rome.) Ed.]

a *Alessio Baldovinetti* [born 1427, died 1499] is the painter of the *b* *Adoration of the Shepherds*, in the *c* entrance Court of the *Annunziata* *d* at Florence; of a *Madonna della Cintola* over the doors of the sacristy of S. Niccolo; of an easel picture of a Madonna enthroned, *e* *Uffizi* (No. 31). The remains of *f* frescos in the *C. Alvaro in S. Miniato* are probably his. A careful, not unintelligent realist, chiefly known as the master of

DOMENICO GHIRLANDAJO.

Domenico Ghirlandajo (1449-1494), the greatest of this series. He opposes the realism which threatens to lose itself in following out its own principles in the name of the permanent principles of art. He, too, feels the charms of living beauty, and is fully capable of reproducing it, but he makes this subordinate to the lofty serious character of the holy personages, and the higher meaning of the moment represented. The beautiful figures taken from living personages, collected in excellently arranged groups, introduced as spectators of the incidents, take part in the noble and grand conception of the whole. Of all his predecessors, Filippo Lippi, espe- *g* cially in his paintings in the *Cathedral* of Prato, seems to have most impressed Ghirlandajo; and although he has not equalled him in the light and noble flow of the drapery, nor rivalled either him or some others in the representation of various materials, or the harmony of colour, yet he surpasses them all, both in the lines of the composition and in the technical execution of the fresco.

In the church of Ognissanti will be seen on the left his fresco of *S.* *h* *Jerome* (1480), in which he follows the Flemish method in the rendering of the place and the accessories; in the Refectory his Last Supper, of which the arrangement is still the antique Giottesque. In the *Refectory of S. Marco* is a repeti- *i* tion, not so good. The wall-pictures of the *Chapel of S. Fina*, *j* in the Collegiata of the little town of S. Gimignano, are attractive and very beautiful decorative works. Of the year 1845 are the frescos of the *C. Sassetti in S. Trinità* (the *k* farthest back in the right transept), representing the Legend of S. Francis, already a mature master-piece. (Best light, 9 A.M.) Lastly, the frescos* in the Choir of *S. Maria Novella* (1490) with the *l* life of the Virgin, the Baptist, and other saints. The most striking thing here is not any remarkable dramatic motive, but the dignified, loftily impressive picture of life, which we know to be the glorification of actual life in Florence. These graceful, noble, and powerful creations elevate us the more in that they approach us so nearly.†

Among the easel pictures in *Florence* must be named the Ado- *m* ration of the Kings at the back of the Choir in the Church of the Innocenti [1488; inferior to the circular picture of 1487 in the Uffizi; the execution somewhat wanting in charm, and indeed, in general, Ghirlandajo's easel pictures are not equal in beauty to his wall paintings.—Mr.]; then, in

* They are always badly lighted. The tolerably good moments, both before and after noon, depend on the position of the sun, according to the seasons of the year.

† Is it possible that the fresco of a Pietà, with John and Magdalen, in a corner of the town wall by the Arno, near the Porta S. Frediano, can be by Domenico? In spite of decay and restoration it is still a grand work.

a the *Academy*, the Madonna with four Saints, Quadri Antichi, No. 17, and the splendid Adoration of the Shepherds (1485), Quadri gr., No. 50, a masterpiece of the time in grace of form and beautiful and happy arrangement. Two pictures b in the *Uffizi*, the brilliant Madonna enthroned (No. 1295), and the circular picture of an Adoration of the Kings (No. 1297);—one in the c *P. Corsini.*—In the *Sacristy* of the d *Cathedral* of **Lucca**, an (early) Madonna with four Saints.—[A Christ in glory with Saints, formerly in e the *Badia* at **Volterra**, now in *S. Francesco* in the same town (Crowe and C.).—A very important easel f picture in the *town-hall* of **Rimini** in excellent preservation.—I con- g sider the beautiful altar-piece in *S. Spirito*, **Florence**, as a youthful work of Ghirlandajo, the Trinity with S. Mary Magdalene and S. Catherine (Transept on the left, fourth altar.)—Mr.]

Domenico's brothers, *Davide* and *Benedetto*, have left no independent works of any name; his brother-in-law, *Bastiano Mainardi* (p. 26), has h some frescos at *S. Gimignano*. His pupil, *Francesco Granacci*, painted, among other things, an Assumption of the Virgin with four Saints, i Academy, Qu. gr., No. 75; and in the *Uffizi*, No. 1280, a Madonna reaching down the girdle to S. Thomas, good pictures without any very special character.

CASTAGNO—POLLAJUOLO.

Along with these great efforts to depict a high and beautiful life in a realistic spirit, there arose also an exaggerated attempt to represent character. The pictures of *Andrea del Castagno* [born about 1390, died 1457] are like painted Donatellos, only with less sense of proportion, and at times full of coarse swagger. *Academy; S. Croce*, after the fifth altar on the right, figures in fresco of S. Francis and John the Baptist; *Cathedral* k comp. p. 65*j*). His important fresco of heroic male and female figures, poets, heroes, sibyls, etc., formerly in *Casa Pandolfini.* at **Legnaia**, now l transferred to canvas in the Museo Nazionale (Bargello), at Florence. A Last Supper, in fresco, in the ex-Convent of *St. Apollonia*, real- m istic and grand, and remarkable as showing that Castagno was a thorough master of linear perspective.

Antonio [born 1429, died 1498] *Pietro* [born 1441, died before 1496] *Pollajuolo* at least combine similar clearness with splendid execution. (*Uffizi;* Prudentia, No. n 1306; small combats of Hercules, No. 1153; an altar-piece with SS. James, Eustace, and Vicentius, No. 1301;) *Pal. Pitti*, a S. Sebastian, o No. 384; Pietro's Coronation of the Virgin, in the Choir of the *Col-* p *legiata* at **S. Gimignano** [1483], is not important. Antonio's masterpiece of the Martyrdom of S. Sebastian, from the *Annunziata*, is q now in the *National Gallery* in **London**. A set of thirty pieces of tapestry, after the compositions of the Pollajuoli, in the treasury of the *Battistero* at **Florence**. Here r should be mentioned: *Domenico Veneziano*, Castagno's partner in S. Maria Nuova, whose only existing picture, formerly in *S. Lucia* s *de' Bardi*, Madonna with four Saints, is now in the Uffizi, No. 1305. Domenico was the master of *Piero della Francesca*, from Borgo San Sepolcro, who afterwards taught Signorelli. His frescos in the choir of *S. Francesco* at **Arezzo** t (best light towards evening), representing the story of Constantine and of the True Cross, show in the parts that are preserved such energy of character, such movement, and such luminous colour, that one completely forgets the

want of a higher conception of the facts. A Magdalen, near the door
a of the sacristy in the *Cathedral* of **Arezzo** is excellent, and in good preservation. A little St. Jerome
b in a landscape, *Academy* at **Venice**, much injured. Portraits of Frederick of Montefeltro and his wife (No. 1300) at the *Uffizi*. This interesting master must be also studied in his birthplace, where
c the Resurrection of Christ, a *wall-painting* in the Communità, an
d altar-piece in the *Chapel* of the *Hospital*, and other things, are very remarkable. At **Rimini** (*S.*
e *Francesco*) the fresco of Sigismondo Pandolfo Malatesta kneeling before S. Sigismund. At **Urbino** (sacristy
f of the *Cathedral*) the precious miniature-like little picture of the
g Flagellation. In the *Town Gallery* at this place (taken from S. Chiara) an architectural picture, of the ideal kind, formerly much liked in intarsiatura.

ANDREA VERROCCHIO.

Andrea Verrocchio also, the teacher of Lionardo, in almost the only picture by him now existing, the Baptism of Christ, in the
h *Academy*, No. 43, has fallen into really poverty-stricken forms and character, only he finishes them most carefully: his modelling is conscientious, and endeavours to sound all the secrets of anatomy as well as chiaroscuro; but with all this it is remarkable how lifeless the drapery still remains. The angel painted in by Lionardo shows a sweeter type of head, which, indeed, was not unfamiliar to us in Verrocchio's bronzes.*

LORENZO DI CREDI.

Lorenzo di Credi must here be mentioned among Verrocchio's pupils, though ultimately he fell under the influence of his greater fellow-pupil. His earnest endeavour to master a correct representation of objects in perspective was, however, first excited by his teacher. Every one of his pictures aims at accomplishing this in a different way: he tries it with the highest light, and the most delicate transitions, as well as with deep shadows. His male characters have, as, for instance, in the beautiful picture of the Madonna with two Saints
i (*Cathedral* of **Pistoja**, chapel near the choir on the left), the nervous uneasy expression of the Baptism of Christ by Verrocchio. On the other hand, in his Madonnas, sometimes (not always;), and also in the child, we find the most delicate feeling for beauty, so that they must everywhere be regarded as treasures of art (*Academy* of **Florence**; *Uffizi*; *Galleria Borghese*
j at **Rome**, and elsewhere). His
k only large composition, an Adoration of the Child (*Academy* of **Florence**, Qu. gr., No. 51), shows in a remarkable way how a persevering artist, even without the highest gifts, could at that time produce most excellent things, because his sense of grace in form and expression was as yet unbiassed by fixed theories and types; because that period did not yet aim at the pathetic and emotional, in which those who are only moderately gifted must fail; because, lastly, the essential realistic impulse of the time is a safeguard against what is tedious, that is to say, commonplace and conventional. In the picture above named there is something of the superfluous sentiment so prominent in the Peruginesque school (see the youth with the lamb), only that one forgets this as well as the slightly artificial arrangement of the group in the enchanting beauty of most of the

* [The author is unjust to Verrocchio, who is realistic and searching, yet tender and graceful, and carries the system of painting in oil to perfection.—Ed.

figures. The small pictures with
a biblical scenes in the *Uffizi* (Scuola Toscana, first room) give no idea of Lorenzo's artistic capability. (Can
b the Madonna with two Saints in *S. Spirito*, at the back of the choir, the last *altar* on the right, be by him—it is put down School of Sandro?) [It is too weak for him;
c his masterpieces are: a *Madonna between Saints*, in the *Cathedral*
d at **Pistoja**, one of the most perfect; in *S. Domenico*, at **Fiesole**, the Baptism of Christ, very good; Pal.
e *Colonna*, **Rome**, a charming little picture, from which Raphael might have borrowed the idea of his Madonna with the pink.—Mr.]

LUCA SIGNORELLI.

Unattached to this series stands the great *Luca da Cortona*, properly *Signorelli* (1441?—1523). He was a pupil of Piero della Francesca, and had received his strongest impressions from Florence. The equal of Ghirlandajo in the grandeur of his conception of actions and personages, he is nevertheless less selective in his individual forms, and occasionally produces very coarse things; on the other hand, the strong feeling for the nude is first seen in him as an essential point in the representation, even in the choice of subjects. In this sense he is the most immediate predecessor of Michelangelo.

f His frescos in the *Convent* of **Monte Oliveto** (south of Siena), scenes from the life of S. Benedict, eight frescos on the west wall, are especially interesting on account of particular powerful traits, which distinctly recall Lionardo; the "Early German" (!!), in Signorelli, comes out in the characteristic figures of the warriors, while along with this there are also other youthful forms of truly Rafaelesque beauty. But his great work is the fresco series in the *Chapel of the*
g *Madonna*, in the *Cathedral* of **Orvieto** (after 1499), which, together with those of Fiesole (from whose design Signorelli painted on the south side of the vaulted roof the Apostles and Angels, with the signs of the Passion), form a cycle of subjects belonging to the Last Judgment, Antichrist, the Resurrection of the Dead, Hell, and Paradise; below, as a decoration, on a breast high skirting, are represented the poets both of classical and biblical antiquity in circular pictures, surrounded by numerous allegorical, mythological and decorative paintings in monochrome. Though very far from being the most adequate or the most striking and real representation of these subjects, "Paradise" and "Hell" are historically most valuable, as being the first really grand expression of the delight of having mastered the creation of nude form. This is here set before us, not ideally conceived, but in the fulness of youthful heroic strength, with most energetic modelling and colour.

Among his easel pictures the finest is the one in the *Cathedral* of
h **Perugia** [1484] (side chapel in the right transept), the Madonna enthroned with four Saints, and an angel playing the lute; in that place a real relief to the eye that has been satiated with Perugino's sweet ecstacies. The very interesting pictures at *Cortona* are un-
i fortunately hung, for the most part, in an extremely unfavourable light. Three (?) powerful pictures adorn the choir of the Cathedral; the famous Institution of the Communion [1512]: Luca boldly abandoned the conventional mode of representation,* removed the table, and allows us to see Christ moving

* *Justus van Gent* however had given a previous example of this arrangement in his Last Supper at Urbino. See postea.

among the group of his disciples, all in perfect action; the Descent from the Cross [1502], with a great number of most beautiful heads, especially females, regular oval, with almost Greek profiles; the power of colouring and chiaroscuro remind us of Seb. del Piombo: the Conversion of Thomas is the least important; in the Sacristy is a Lunette with a beautiful Madonna, almost of the type of Lion-
a ardo. In the *Gesù*, opposite the *Cathedral*, is a (late) Adoration of the Shepherds; and the fellow to it a Miraculous Conception, more probably by his nephew Francesco.
b [In the *Compagnia di S. Niccolo* a panel painted on both sides: the dead body of Christ at the tomb supported by angels, and a Madonna between S. Peter and S. Paul. B.]—
c In *S. Domenico*, third altar, right, a Madonna with Saints, 1515.—In *S.*
d *Medardo* at **Arcevia** the Virgin with Saints, an altarpiece in 31
e parts (1507).—In *S. Domenico*, at **Siena**, an Adoration of the Child, said to be begun by *Matteo di Giovanni* (last altar to the right in the nave), might be a sweet youthful
f work of Luca (??).—In the *Academy* of **Siena**, the Escape from the Burning of Troy, and the Ransom of Prisoners, the latter an excellent composition of nude figures [but clearly by one of Signorelli's
g scholars].—At **Florence** the *Academy* contains (Qu. gr., No. 54) a large very much mannered picture of his later years, a Madonna with two Archangels and two Saints.—In
h *P. Corsini* are several works of his.
i —In the *Uffizi*, lastly [a predella, &c.], two remarkable circular pictures, No. 1291, which fully represents the serious, unadorned, manly style of the master, and No. 36, Madonna, in the background, undraped shepherds, and above the round, figures in relief in monochrome. The nude and the sculpturesque, the beginning of another epoch in art, are here combined. Even the excellent head of an old man in the *Torri-*
j *giani Gallery* has figures in action in the background.—The Scourging, *k* No. 306, in the *Brera* at **Milan**, appears to be an early picture.—In the *gallery* at **Arezzo**, a large *l* altar-piece from the *Convent of S. Spirito*, somewhat crowded, but full of beauties; [a Madonna with Saints from S. Margarita].—At **Borgo S. Sepolcro**, Church of *S.* *m* *Antonio Abbate* the [Crucifixion and S. Anthony, a procession standard] of striking beauty, truly grand in feeling. At **Urbino**, in *Spirito* *n* *Santo*, Christ on the Cross, with the wonderfully beautiful group of women round the fainting Virgin, only to be compared with the altar-piece at Perugia, and the Descent of the Holy Spirit. For the rest, all the towns of this district, Borgo, Città di Castello, *San Domenico:* a Martyrdom of S. *o* Sebastian, 1496; *S. Cecilia:* a Ma- *p* donna with Saints; in the town gallery, from *S. Giovanni Decollato:* a Baptizing of Christ, fresco, and a *q* Madonna enthroned, 1495; *Palazzo Mancini:* an Adoration of the Shepherds, 1494, and a Coronation *r* of the Madonna, 1515—all of them large and important works.—[At **Volterra**, in the Cathedral, the Annunciation (1491), and in the *Town Gallery* from S. Francesco a large Madonna with Saints.—At **Loretto**—and recently admirably restored—splendid frescos of the Evangelists and Doctors of the Church, in the vaulting, 12 Apostles, and the Conversion of S. Paul, on the walls, of the *Sacristy* of the great Church.—Ed.]

TUSCAN PAINTERS IN THE SISTINE CHAPEL.

A splendid collective memorial of Tuscan painting of the fifteenth century exists in the twelve frescos

from the life of Moses and of Christ on the walls of the *Sistine Chapel.* Sixtus IV. (1471-84) had them executed by the painters already named, *Sandro Botticelli*, *Cosimo Rosselli*, *Domenico Ghirlandajo* and *Luca Signorelli*, to whom must be added also *Pietro Perugino.* Three pictures by the last-named artist, on the wall of the altar, the Finding of Moses and the Adoration of the Kings, as well as the Coronation of the Virgin, which formerly helped to render the connection more distinct, were removed to make room for the Last Judgment; the two on the wall by the door are by late and inferior artists. The series begins from the altar on the wall to the left—1. Journey of Moses and Zipporah, by Perugino (not Signorelli); 2. Moses's Miracles in Egypt, by Botticelli; 3 and 4. Drowning of Pharaoh, and Destruction of the Golden Calf, by Rosselli; 5. Fall of Korah and his Followers, by Botticelli; 6. Publication of the Ten Commandments, by Signorelli.* On the wall to the right—1. The Baptism of Christ, by Perugino; 2. The Temptation, by Botticelli; 3. The Calling of the Apostles Peter and Andrew, by Ghirlandajo; 4. The Sermon on the Mount, by Rosselli; 5. The Investiture of Peter, by Perugino; 6. The Last Supper, by Rosselli.

These works are of great merit, and deserve a closer examination than is usually accorded them.† Those of Sandro, Cosimo, and Pietro are among the best works of these artists. Pietro moves with a Florentine liveliness not characteristic of his later work; the Fall of Korah and his Followers is Sandro's most important composition; in the one ascribed to Signorelli there are at least some motives of marvellous vigour, which could be the work of no one but him. But the narrative manner of the time, so rich in figures, which takes here a broad style, more than once so crowds the principal action that the eye quite attaches itself to the lively details, to the pleasing copiousness, for instance, to the landscape and architectural backgrounds. Here, alongside the Prophets and Sibyls, close to the Stanze and the Tapestry, we understand how Raphael and Michelangelo were needed, and how greatly art, which was losing itself in simple delineation of life and character, needed to be recalled to its highest ideal.

And yet this highest ideal is found realized here and there in these paintings. In Ghirlandajo's Calling of Peter and Andrew he has given the most striking and solemn side of the incident, and made it the principal idea; it is like an anticipation of Raphael's Miraculous Draught of Fishes and Feed my Sheep.

The splendour of decoration in these paintings was quite in harmony with the taste of Sixtus V., who loved gilding and the glow of colour beyond measure.

NORTH ITALY.
SQUARCIONE AND MANTEGNA.

In North Italy, meantime, the Paduan School had attained a realistic development in a manner peculiar to itself, and quite independent of the Florentines.*—Its foun-

* Apparently assisted by Don Bartolommeo della Gatta.

† The light is never favourable for those on the south side. On sunny mornings between 10 and 12 they have at least a strong reflected light. Any one who desires to enjoy the works of art in the Vatican, will do well to spare his eyes on the way, that is, on and beyond the Ponte S. Angelo, and on the Piazza of S. Peter, and rather choose the circuitous way behind the Colonnades.

* [Dr. Burckhardt forgot when he wrote this sentence that the school of Squarcione, of which Mantegna was the chief ornament, was influenced by the Florentine Donatello and by Jacopo Bellini, a Venetian who studied at Florence.—Ed.]

der, *Francesco Squarcione* (1423-1474), had collected in Italy and Greece antique statues, reliefs, fragments of ornament, from which artists studied in his atelier with great industry, but in a narrow and exclusive way. No one at this time thought of entering into the living principle of ancient sculpture, which might have been instructive, and in some degree might have cultivated the sense of proportion in painting. Not to the simplicity of the general conception, nor the ideal so attained, was value attached, but to the richness of details of form, which, perhaps, was the quality most admired in later over-refined sculpture. To render in painting the definiteness of the human form which they found in sculpture, was the object of this school: hence its sculpturesque sharpness and hardness. This most ornament-loving school also borrowed a number of decorative features from the antique remains above mentioned, and others, especially Roman buildings.

But at the same time the realistic tendency of the age was especially strong here, and combined in a very remarkable way with the study of the antique. The first gave the spirit, the latter only partly influenced the mode of expression. In the drapery especially is seen the combination of the two tendencies; the whole cast and arrangement aim at representing something antique, but it is made real by jewel-like lights, deep shadows, and somewhat over-detailed execution of particular motives. Besides this, the deep juicy colour, and the much developed chiaroscuro, and the sharp and powerful modelling, are qualities always found in the school.

By *Squarcione* himself there are two genuine pictures formerly *a* longing to the *Lazzara* family; an altar-piece with St. Jerome studying in the centre, with the antique delicacy of execution, and somewhat wanting in character, in the *Town Gallery* at **Padua**; and a Madonna, signed, a half-length figure under festoons of fruit, more resembling the usual character of Squarcione's works,* still in the possession of the *Lazzara* family. *b*
[Contemporary with Squarcione, *Jacopo Bellini* settled at Padua, *c* taking thither some of the Tuscan principles which he had acquired as a journeyman in the workshop of Gentile du Fabriano at Florence (1423). His early works, Madonna in the *Tadini Collection* at **Lovere**, are still reminiscent of Gentile. But later ones already foreshadow the style which was held in common by Mantegna and Giovanni Bellini in their earliest days. Crucifixion from the *Vescovado*, now in the *Gallery* at **Verona**, frescos in Cappella *S. Terasio* at S. Zaccaria of Venice.—Ed.] By one of Squarcione's immediate pupils, *Marco Zoppo*, altar-pieces in the *d* sacristy of *San Giuseppe de' Capuccini*, outside Bologna; another in *e* the *Collegio di Spagna*; others in *S. Giovanni* at **Pesaro**, and in the *National Gallery* in **London**. Zoppo is full of character and delicate in execution; though with certain traits that are unbeautiful and strange. *Gregorio Schiavone* has much of the same character. His best works in England, in the *National Gallery* and *Maitland* Collection. [As we write this collection is being sold.—Ed.]

[*Dario da Treviso*, another disciple of Squarcione, is better known for house decorations in Serravalle and Treviso than for pictures. Madonna in the *Gallery* of **Bassano**.

* Crowe and Cavalc. believe both pictures to be the work of pupils in Squarcione's school. A Madonna, with a white monk, praying, in the P. Manfrin at Venice (1447), and the 'Sibyl with Augustus,' in the Pinacoteca at Verona, are not considered genuine.

Girolamo da Trevico develops the same style. Altar-pieces at Seriaté, near Bergamo, in the *Cathedral of* [a] **Treviso** (1487), and in *S. Salvadore* of Colalto (1494). At Padua, *Parentino* cultivates Squarcionesque art. Allegory in the *Gallery* of **Modena**, and frescos in *S. Giustina* of **Padua**; and is surpassed by *Jacopo Montagnana*, frescos in *Episcopal Palace* at **Padua** and *St. M.* di Mont-Ortone. The *Canozzi* (Lorenzo and Christopher) illustrate the same style in tarsias—*Library* of S. Antonio of Padua, and *Cathedrals* of **Parma** and **Lucca**.—Ed.]

THE FERRARESE.

At **Ferrara**, Squarcione's influence was felt through *Cosimo Tura* [in practice 1451–1494, and *Galasso Galassi* (1450–73), Trinity in the *Gallery* and altar-pieces in the *Costabili* Coll. of Ferrara.—Ed.] In [b] the *Palazzo Schifanoja* or Scandiano there, the large upper hall was painted by Galasso, Tura, and Lorenzo Costa soon after the year 1470. The paintings were executed between 1471–93, after the design of one master, by different hands. [The months, March, April, and May, lively, clear, and natural works of one of the best pupils of Piero di Francesca, perhaps the elder *Ercole da Ferrara*, are easily distinguished from the puffed-up forms by *Cosimo Tura's* hand.—Mr.] A most valuable monument of the history of civilization of that age! It is the life of a petty Italian sovereign, Borso d'Este, Duke of Ferrara, illustrated in the way which harmonized with the feeling of the century. Another series, below, represents various actions of Borso, very unimportant in themselves, with splendid scenery of architecture, and city life, and rich costumes. A second series contains the Signs of the Zodiac, with unintelligible allegorical accessory figures on a blue ground; a third, gods and allegorical groups on triumphal cars drawn by emblematic animals, along with scenes from common life, representing all kinds of arts and occupations. The whole is one of the astrological emblematical encyclopædias (like that of Miretto at Padua, p. 50 *c*), of which the cultivated men of that time delighted to be in the secret. The brilliant execution is so miniature-like in its delicacy, even up to a great height, that one requires a movable stage to inspect it with. Half of it is lost. There is by Tura, in the choir of the *Cathedral* of [c] **Ferrara** (formerly the panels of the organ), an Annunciation and a S. George, with very beautiful youthful heads; in the *Public Gallery*, [d] two figures of S. Jerome standing, one of them from S. Girolamo.

Another pupil of Squarcione was *Stefano da Ferrara* [(not to be confounded with a younger *Stefano Falzagalloni*), by whom there are several pictures in the *Ferrara Gal-* [e] *lery*.—Fr.] At this place one sees late works in which, among others, he appears to rival Garofalo (Ateneo; *Madonna* with two Saints; twelve [f] heads of Apostles). Earlier works in the energetic Paduan style; two Madonnas with Saints in the *Brera* at **Milan** [No. 172 is by an imitator of Rondinello of Ravenna, if not by Rondinello himself; No. 175 is a fine old picture of the Ferrarese school.—Ed.].

[Of the Paduan school, but more distinctly Mantegnesque than Tura, is also Ercole Roberti Grandi (in practice 1480, died 1513); examples in the *Gallery* of **Ravenna** in the lower *Gallery* at **Venice**—Ed.].

The remaining Ferrarese of the fifteenth century are all more or less Paduan in style. Like all the elder Lombards, they were unable to cope with the Florentines, were it only because they had not mastered the lively expression of incident, so that their feeling for

space remained imperfectly developed. But the seriousness of their realism, the distinctness of their forms, the precision of their modelling, and the chiaroscuro that they attain even in tempera pictures, give to their works a permanent value.

This is the case with *Francesco Cossa*. His Madonna with S. Petronius and S. John the Evangelist (in the *Pinacoteca* of **Bologna**, 1474) is in the heads rustic and wanting in charm, and yet an excellent work, on account of the qualities before mentioned. His great martyrdom of S. Sebastian (in *S. Petronio* at **Bologna**, fifth chapel on the left) [by *Lorenzo Costa*.—Ed.], displays the same qualities, with harmonious, even dignified, and beautiful characters. The Italian realism only for moments sinks down to baseness; it always returns to its attraction for the beautiful.

LORENZO COSTA.

Lorenzo Costa (1461–1535), whose principal works are all in **Bologna**, went through a singular interchange of character with F. Francia, whose pupil he called himself, but not with entire justice. He entered into this connection already a confirmed realist, and with much greater knowledge than Francia then possessed; he bowed before the sense of beauty and the expression of feeling in Francia, but preserved a more healthy tone. The altar-piece in *S. Petronio* (Cappella Baciocchi, the seventh chapel on the left) a Madonna enthroned with four saints, and a splendid Lunette of Angels performing on musical instruments (1492), is worthy to be compared with any Francia. There also, fifth chapel on the left, the *Twelve Apostles* (1495), figures without any grandeur of idea, with large, well-drawn hands and feet, very solemnly conceived. In the Choir of *S. Giovanni in Monte*, at the back, the Coronation of the Virgin with six Saints (1497), who here, as usual in the Bologna-Ferrara school, are grouped and not merely arrauged in a row, as by the Peruginesques. In the same church, in the seventh chapel on the right, is another large picture, a Madonna enthroned, with Saints and exquisitely naïve angels performing music. The picture in the choir is also one of the most excellent specimens as to treatment of landscape, in which Costa first develops a feeling for regular lines, in harmony with the figures, and a remarkable mastery over tones of colour. The subjects are chiefly beautiful rich valleys, and views over a smooth, not romantic distance. Of the frescos by him in *S. Cecilia* (fourth picture on the left and fourth on the right), the landscape is perhaps the best. The large tempera pictures painted on linen in the C. Bentivoglio at *S. Giacomo Maggiore* appear partly quite painted over, partly constrained on account of the subject, which was beyond Costa's capacity (the two incomprehensible allegorical triumphs (1490), partly painted apparently unwillingly (the Madonna with the ugly Bentivoglio family in their strange costumes (1488). The Assumption of the Virgin in *S. Martino* (fifth altar to the left) remains uncertain between Costa and some Peruginesque. At Ferrara, besides a picture of no great importance in the *Ateneo*, there is a celebrated work from the Church alle Esposte, much injured, in the possession of the Marchese Strozzi. At **Mantua**, where he died, a Madonna in *S. Andrea* (1525), a picture related in style to the Court of the Muses by the same hand at the Louvre. By his pupil *Ercole di Giulio Grandi*, several single figures in the Sacristy of *S. Maria in Vado*: a S. Sebastian with two other Saints and the

a family of the founder in *S. Paolo*, on the right near the choir. A genuine little picture, signed, S.
b George in a landscape in *P. Corsini* at **Rome**, Room VIII., No. 12.

The feeble *Domenico Panetti* reminds us both of Costa and of Francia. No. 82 and 84 in the
c *Museum* of **Ferrara**, a Visitation, and a S. Andrew [from the church of S. Maria in Vado. In the Sacristy of the same church]: the passage of the Holy Family across the Nile, a pleasing fresco-picture.
d Choir of *S. Andrea:* the ancient altar—or organ—panels, with the Angel's Salutation and two Saints, already in the manner of Garofalo. *Michele Cortellini* appears as a mere imitator of Francia; in his Madonna enthroned with four Saints (1506), formerly in S. Andrea, now No. 25
e in the *Ferrara Gallery*. Costa's most important pupil, *Mazzolino*, will be mentioned under the sixteenth century.

ANDREA MANTEGNA.

The most distinguished representative of the movement in art which arose at **Padua** [under the influence of Squarcione, Jacopo Bellini, and Donatello] is the great Paduan, *Andrea Mantegna* (1431–1506).

His most important works are the paintings of the legends of S. James and S. Christopher in the
f chapel of these saints in the *Eremitani* at **Padua**. (Executed with the assistance of *Bono*, *Ansuino*, and *Pizzolo*.) In the higher conception of the event, he does not surpass the Florentines; the entreaty of James to be received is not dignified; in the Baptism of Hermogenes the grouping is very scattered; the carrying of the dead body of S. Christopher is a Goliath-like scene, painted for the sake of the foreshortening. But in liveliness of action and perfect truth of character hardly any Florentine can rival him. Observe, for instance, the confused rushing together of the opponents of S. James, when he calls up the demons against them; or how in the "march to the place of judgment," the simple stopping of the procession is expressed; or the group of people aiming at S. Christopher, who turn round in lively astonishment to gaze at the prefect struck in the eye by an arrow; or that of the converted soldiers. In the endeavour to attain the most exact, even sharply cut execution, Mantegna, like the Paduan school in general, as, for instance, the painter of the P. Schifanoia, was not satisfied with fresco, but in one picture after another attempted different methods of painting. Notice the richness of distant groups, of architectural and landscape backgrounds, of drapery overloaded with folds, bright lights, reflections, and so forth. The perspective is more or less completely carried out; the adherence to one point of sight is quite new and special to Mantegna. He is, with Melozzo, the only North Italian of this period, in whom the feeling for space is well cultivated. Many of the Florentines already named must have learnt from him, even though only indirectly(?). In general he reminds us much of Benozzo, only compared with him Benozzo seems like a graceful improvisatore alongside of an artistic poet.

There are other frescos in **Mantua**, *Castello di Corte*, in the so-
g called Camera de' Sposi, or Stanza di Mantegna, now the Archivio notarile; scenes from the life of Lodovico Gonzaga, in graceful landscapes, on the ceiling mythological subjects, painted grey on grey. On the same story the charming vaultings of a loggia; Putti, with the attributes of hunting, which seem to have suggested Correggio's

medallions in S. Paolo. Among his easel pictures, the much restored figure of S. Eufemia, in the
a *Museum* of **Naples** (1454), is the earliest and perhaps grandest conception of ideal beauty ever attained by him. In smaller pictures his execution becomes exquisite miniature. The tripartite small
b altar-piece in the *Uffizi* (Tribune), and a small Madonna in a rocky landscape (1025), are in this respect perfect jewels, although none of the characters are grand, and, excepting the head of the Madonna, are hardly even pleasing. Of larger altar-pieces one above the high
c altar of *S. Zenone* at **Verona** (Madonna with Saints) has remained in Italy; a masterpiece as to the whole feeling and capacity of the school. Another is the St. Luke and other Saints, a picture in 12 parts, No. 187, at the *Brera*. At **Turin**, a Madonna with five Saints, half-length figures. [The so-called
d mortuary chapel of *Mantegna* in *S. Andrea* at **Mantua** possesses an altar-piece of a Holy Family by
e him.—Mr.]* In the *Brera* at **Milan**, No. 1591, the large picture in tempera of S. Bernardino with angels (1460?) remarkable, also, as a splendid piece of decoration [more probably by *Dom°. Morone.* —Ed.]. An altar-piece on linen of large dimensions (1497) in the *P.*
f *Trivulzi* at **Milan**; a small, beautifully conceived and executed Ma-
g donna in the *Bergamo Gallery.*— In emotional scenes Mantegna is sometimes coarse and unbeautiful, as, for instance, is shown in the
h Pietà in the *Vatican Gallery*, a very vigorous and perhaps genuine picture.†

Many works, undoubtedly, have received his name erroneously. Three little fanciful pictures of legends in the P. Doria at **Rome** appear rather to be the work of a Ferrarese artist [probably of *Ansuino*, more probably of Parentino. Ed.]. Four miniature pictures in
i the *P. Adorno* at **Genoa** are at least highly characteristic examples of the antique and allegorical tendency of his school, which here turns into an agreeable rococo; the Triumph of Judith; the Triumph over Jugurtha; Love chained by the Nymphs; Love led away captive. [More probably Florentine, between Botticelli and Ghirlandajo, a fifth picture belonging to these, the Triumph of Chastity in
j the *Turin Gallery* (No. 587).—Mr.]

At this time also lived another painter who surpassed even Mantegna in his representations of perspective; *Melozzo da Forli*, a pupil perhaps of Squarcione [??], certainly of Piero della Francesca. There is to be seen in **Rome**, in the staircase-
k porch of the *Quirinal*, a Christ surrounded by Angels, and in the
l *Stanza Capitolare* of the Sacristy of S. Peter, some portion of figures of angels, very insufficient fragments of a production of wonderful beauty, the fresco of the Ascension in the semi-dome of the choir of the SS. Apostoli; destroyed in the last century. The foreshortened view from below, then regarded with wonder as a great novelty, was, after Correggio's time, many times surpassed by third-rate artists, and has now only a historical interest; a far greater quality in Melozzo is his perfectly free, nobly sensuous feeling for youthful beauty which he gives manifold with the ease of inspiration. The fresco in the *Vatican*
m *Gallery*, of Sixtus IV. with his nephews, among whom it is hard to make out the future Julius II., and, kneeling in the centre, the learned Platina, painted in the more severe Paduan style, is very interesting on account of the dis-

* [This is rather by Francesco Mantegna. —Ed.]

† [An early picture of Giovanni Bellini. —Mr.]

tinctly marked portraits, the rich architecture in perspective, and the masterly clear colouring.

In close connection with Piero della Francesca and Melozzo are the artists of the Mark of Ancona and the Duchy of Urbino, whose works are to be sought beyond the less visited localities of their original district, especially in the *Brera* at
a **Milan**. *Fra Carnevale*, properly *Bartolommeo Corradini*, from Urbino (died 1484) appears to be a follower of Piero della Francesca.
b *Brera* (No. 183), a Madonna with Angels and Saints, and, kneeling before her, Duke Federigo of Urbino, in steel armour; *Gallery* of
c **Perugia**, a tall picture in several parts, with the Annunciation, a Madonna enthroned and Saints [by Piero della Francesca. Ed.]; in the church of *S. M. delle Grazie* at
d **Sinigaglia**, an Annunciation. The father of Raphael, *Giovanni Santi* (born before 1446, died 1494), had been impressed by similar influences. The frescos of the *Domi-*
e *nican* church at **Cagli** are known as his principal work. [But many altar-pieces from his hand have been preserved: S. Jerome, in the Gallery of the *Lateran* at **Rome**; Madonna and Saints in *Santa Croce;* Visitation in *S. M. Nuova* of Fano; Virgin and Child, with Saints and Angels (1484) at *Gradara;* Buffi votive altar-piece in the *Gallery* of **Urbino**; Madonna and Saints in *Montefiorentino* (1489), and *Montefiore*, and an Annunciation, No. 184, at the *Brera*.]
f *Marco Palmezzano*, from Forlì, is Melozzo's especial pupil, though far from equal to him. [Fine frescos in the Capella del Tesoro at Loretto, and in S. Biagio of Forlì. Ed.] There are at Forlì numerous examples [14 altar-pieces.—Ed.] of —his figures of Saints, with their prosaic faces and timid expression; one of the best is at *Matelica*, S. Francesco de' Zoccolanti. In the *Brera*, No. 193, a Nativity (1492); g No. 181, a Madonna with four Saints (1493), and No. 174, a Coronation of the Virgin. Just the same in style are the very late pictures (1537) in the *Uffizi*, No. 1095, the picture of Christ Crucified in a remarkably rocky landscape; in the Museum of the *Lateran* at **Rome**, a Madonna enthroned with four Saints. [In various European galleries, some score of Palmezzano's pictures.—Ed.] *Girolamo* h *Genga*, from Urbino (1476-1551), also a sculptor and architect, pupil of Signorelli and Perugino, is badly represented in a later picture in the *Brera*, No. 198, Company of Saints, with a glory above them on a black ground [the predella of which, with Christ and the Samaritan at the well, is in the *Carrara Gallery* at **Bergamo**.—Ed.]

Timoteo della Vite, whose youth- i ful works should here find their place, must be looked for among the pupils of Raphael.

VICENZA AND VERONA.

The painters of Vicenza and Verona, 1450-1500, are also essentially Paduan in their training, although in a few of them something is seen of Giovanni Bellini's influence; they do not much attempt the splendid colouring and character of the Venetians.

In Vicenza we must mention the morose, but honest and thorough, *Bartolommeo Montagna* [in practice j in 1480, died 1523.—Ed.]. Three pictures in the *Pinacoteca;* in *S. Corona*, the large picture in tempera on linen to the left near the door; in the cathedral, perhaps the paintings of the fourth chapel on the left; in the fifth chapel on the right, the two Apostles, and perhaps also the Adoration of the Child. Large *altar-pieces* in the Academy at Venice, and in the *Brera* at **Milan**. Excellent frescos

by him in *SS. Nazaro e Celso* at
a **Verona**, cap. di S. Biagio, 1493; four pictures in the choir of the same church. In the same church, first chapel on the left, two panels, each with two very beautiful figures of Saints. Large picture of 1500, in the church of *Monte Berico*, at
b **Vicenza**. A large altar-piece in *S. Giovanni Ilarione*, between Verona and Vicenza. A similar one in *S. Maria in Vanzo* by the Seminario at Padua. The Sacristy of the Certosa at **Pavia** possesses a good picture. [Contemporary with Montagna,
c *Giovanni Buonconsiglio* labours alternately at Venice and Vicenza; he combines the searching characters of Paduan art with the glow of colour of Antonello da Messina. Altar-pieces in the *gallery* and *churches* of **Vicenza**, *Carrara Gallery* at **Bergamo**, *Academy* and *S. Spirito* at **Venice**, and **Montagnana**.—Ed.]

Of the contemporary painters of Vicenza, the chief are *Francesco*
d *Verlas*, an imitator of Perugino, altar-pieces, No. 269, at the *Brera*; and others at Schio, Sarcedo, Velo, and Trent; *Giovanni Speranza*, pictures in *S. Giorgio* of Velo, the gallery and churches of Vicenza, and private collections at Padua and Belluno, and *Marcello Fogolino*; pictures in the *Pinacoteca* and good frescos in *S. Lorenzo*, chapel on the left near the choir; Martyrdom of S. Peter, very interesting, but nearly destroyed [altar-pieces and frescos at Trent.—Ed.]

e At **Verona** there remain some works of *Pisanello*, properly *Vittore Pisano* (died about 1455), who was one of the originators of the style of the fifteenth century. (Damaged *fresco* of an Annunciation in S. Fermo, wall over the choir.) [Other works in *S. Anastasia*; on the right, above the vault of the choir, a S. George killing the dragon. In the *Gallery* of **Verona**, a Madonna with birds and flowers. His pupil *Orioli*—whose portrait of Lionel d' Este is in the *National Gallery*, had a good practice at Faenza between 1449 and 1461.—Ed.] All the other painters were entirely formed under Mantegna's influence. In S. Anastasia there are some anonymous *frescos*, in the chapels right and left of the choir.

Francesco Bonsignori, much re-*f* sembling Montagna in character; Madonnas with Saints in the *Pinacoteca* at **Verona** (1488) and in *S. Fermo*, chapel near the left transept (1484). *Girolamo Benaglio* (1487) has pictures in the *Pinacoteca*.

Several of the churches have pictures by *Liberale da Verona* *g* (b. 1451, living 1515); among others, in the *Cathedral*, an Adoration of the Kings, with a rich landscape. Frescos in *S. Anastasia*, over the third altar to the right, a large S. Sebastian in the *Brera* at **Milan**, hard and sharp, a capital picture of action in the Paduan style; also three small panel pictures in the chapel of the archbishop's palace. [*G. F. Falconetto* (b. 1458, d. 1534), *h* a follower of Liberale but imitator of Melozzo, painted largely in Veronese churches. Frescos in the *Cathedral*, *SS. Nazaro e Celso*, and *S. Fermo* of **Verona**.—Ed.] By *Girolamo dai Libri* [b. 1474, d. 1556] *i* there is, among others in *S. M. in Organo*, on the right of the entrance, a beautiful Madonna with Saints under laurels [by Mocetto.—Ed.] [a great picture in the church of *S. Giorgio in Braida*.—Mr.]; in the *Pinacoteca*, a splendid Adoration of the (boldly designed) Child with Saints, and two Madonnas enthroned with Saints, from *S. Maria della Vittoria* and from *S. Andrea*. *Domenico Morone* (born 1442) painted *j* in 1503 the *refectory* of the ancient convent of S. Bernardino. His celebrated son, *Francesco Morone* (1473—1529), teacher [? contempo-

rary.—Ed.] of Girol. dai Libri, from whom it is often difficult to distinguish him, greatly resembles *Giov. Bellini* in two beautiful pictures in the Pinacoteca, a Christ in Glory standing upon clouds, with Mary and John the Baptist, (according to Crowe and Cav., probably by Morando,) and a Christ Crucified (1498); in the noble *frescos* of the sacristy of S. M. in Organo, (half-length figures of Saints, and, in a central division of the roof the Saviour floating with Saints, much foreshortened); he appears as a fully-developed master of the sixteenth century. For *Caroto* and *Mocetto*, see below.

BRESCIA, BERGAMO, AND MILAN.

The farther we move towards the west, the more we lose the accurate knowledge of the human form, and the enjoyment in sharply delineating it which characterise the Paduans; in some Piedmontese painters it is really altogether lost.

a Even the Brescian *Vincenzo Foppa* the elder [practised 1456 to 1492], in his *fresco* of the Martyrdom of S. Sebastian (Brera) no longer attains the thorough correctness of form of the Veronese painters. Many of his works are in the churches of Brescia; a rich series of frescos in the former chapter-house of *S. Barnabas*, now a printing-office. His best picture in the *Carrara Academy* at **Bergmao** is the Crucifixion, painted in monochrome in a greenish tone (1456). [But of more importance is the Madonna with Saints, dated 1489, in the Cathedral of **Savona**. —Ed.]

b [Foppa's pupils were *Bernardino Jacobi*, commonly called *Buttinone* (1454—1507) and *Bernardino Martini*, called *Zenale* (b. 1435, d. 1526), both natives of Treviglio. Buttinone, a Paduan in style, is seen to less advantage in single pieces [Madonna of the Castelbarco coll. sold in 1870, Virgin and Child with 2 Saints in the Borromeo Palace at **Isola Bella**] than in the works which he executed in partnership with Zenale: frescos in S. M. delle Grazie and S. Pietro in Gessate at Milan, altar-pieces of 1485 in S. Martino of Treviglio. Zenale shows more affinity at first to the pure Lombards than his partner. He afterwards imitates da Vinci: Annunciation and Christ crowned with thorns in the *Borromeo Coll.*, Madonna at the *Ambrosiana*, Madonna with Ludovico and Beatrix Sforza, and other panels in the *Brera*, and frescos in *S. Ambrogio*, at **Milan**.

Bramantino, more properly Bar- *c*
tolommeo Suardi (alive between 1491 and 1529), assistant to Bramante at Milan, then painter with an independent practice at Milan and Rome, starts with local peculiarities. Crucifixion in the *Municipio*, Christ of pity at *S. Sepolcro* at Milan; then takes something of the Umbrian from Bramante; Martyrdom of S. Sebastian in S. Sebastiano; and finally commingles the Umbrian with the Lionardesque; Madonna and Saints from S. Michele in the Ambrosiana; Flight into Egypt at Locarno; frescos in *S. M. delle Grazie*, and various pieces in the *Brera* at **Milan**.

Vincenzo Civerchio, who succeeded *d*
Foppa as town painter of Brescia, offers a variety of the Veronese style cultivated by Liberale. His earliest work is an altar-piece (1495) in S. Barnaba of **Brescia**; his latest the Baptism of Christ (dated 1539) in the Tadini coll. at Lovere, dated 1539. Contemporary with him are *Montorfano*, whose Crucifixion of 1495 faces the Last Supper of da Vinci in the refectory of the Grazie at Milan, and *Bernardo de Conti*, by whom we have a Madonna in the *Carrara Gallery* (1501) at **Bergamo**. —Ed.]

Borgognone (properly *Ambrogio Fossano*, died after 1524), whose paintings were in very great demand, was very successful in some little fresco scenes (paintings at the *a* back in *S. Ambrogio:* Christ among the Doctors; Christ Risen, with Angels; a Pietà, all painted over); but in large undertakings (the *b* choir of *S. Simpliciano* (1524)) the attempt to transfer the ideas of the sixteenth century to somewhat inanimate forms of the fifteenth produces a very insipid result. A *c* great Assumption of the Virgin (Brera) reminds us of vapid Peruginesques. Special Madonnas, on the other hand, which are met with here and there, possess a very great charm. Remarkable pictures in *d* the *Certosa* at **Pavia** [where are also his earliest and most important pictures, the Crucifixion of 1490, fourth chapel to the right; Ambrose, with four Saints, sixth chapel to the left. Various pictures belonging to the Duca Scotti at Milan; his great picture in the *e* *Ambrosiana* betrays in its pale flesh tones its connection with Zenale.—Mr.]. There are many pictures of this old school, also in the manner of Borgognone, in the *f* *Madonna delle Grazie*, at **Locarno**. [Also a fresco in *San Satiro* (1494), and frescos in *S. M. delle Passione*, at **Milan**, predellas (1487) at the *Incoronata* of **Lodi**, and an altar-piece in *S. Spirito* of **Bergamo** (1508).

GENOA.

[The earliest local form of art in the Genoese territory is found in *g* the works of *Giovanni Mazone* of Alexandria, by whom a Nativity and Crucifixion with Saints in the *h* *hospital* of **Savona** recalls the rude works of the Byzantines of Venice, whilst a later Nativity in the Louvre displays the subsequent influence of Foppa. After Mazone, *Lodovico Brea* takes an important place amongst Genoese painters: St. John Evangelist and other Saints (1490) in the hospital; Assumption (1495) in the left transept of the *Cathedral* of **Savona**; Coronation of *i* the Virgin (1513) in S. M. di Castello at Genoa. Brea seems to oscillate between the Flemish style of the school of Bruges and that of the Peruginesques. Feebler and coarser was Antonio *Semino:* Na- *j* tivities in the town-house and in *S. Domenico* (1535) of **Savona**; and *Teramo Piaggia:* Virgin of the Rosary in *S. Domenico* of **Savona**, *k* St. Peter and St. Paul in *S. Pancrazio* at **Genoa**. *Lorenzo de' Fasoli l* follows in the steps of Brea: Christ taken from the Cross (1508) in S. *Chiara* of **Chiavari**, and the family of Mary (1513) at the Louvre. *Pier. Francesco Sacchi* (1512—27) takes to Genoa a mixture of the Flemish and Peruginesque style which for a moment captivates the eye: St. John leaving Joachim (1512) in *S. Maria* of **Genoa**; Glory of the Virgin with Saints (1526) in *S. M. di Castello;* Christ taken from the Cross (1527), in *S. Nazaro* of **Multedo** near Genoa. *Teramo Piaggia* imitates Sacchi.—Ed.]

PIEDMONT.

[In **Piedmont** no artist of any *m* talent shewed himself till *Macrino d'Alba* came into repute at the close of the 15th century. Early frescos at *Ranverso*, pointing to Siennese or Umbrian influence, are better than the rude local work of Giovanni *Canavesi*, or *Gandolfini*, in altar-pieces, at the *Turin Museum* (1491 and 1493). *Macrino* (in prac- *n* tice 1496—1508), though a native of Alba, seems not to have been locally taught. He reminds us at different times of Signorelli, Montagna, Borgognone, and Lionardo. His style is a mixture of the Umbro-Florentine and Lombard, powerful and realistic in some measure;

surfaces unadorned with gay colour or graceful outline, though deep toned, and blended to a nicety; figures unselect but strong. Of Macrino's numerous altar-pieces the following deserve mention: Virgin and Child and Resurrection (1496), *a* in the *Certosa* of **Pavia**; Virgin and Child in glory with Saints and Angels (1498); from the *Certosa* of **Asti**, in the Turin Gallery, numerous fragments of altar-pieces in the same museum, and in the churches and gallery of Crea, Asti, and Alba (1501—8). Contemporary with Macrino, but on a *b* lower level, *Difendente Ferrari* of Chivasso, is a painter of numerous pictures, chief of which are a Pietà in the *Cathedral* of **Chivasso**, altar-pieces in the *Cathedral* of **Ivrea** (1519—21), and a Nativity with Saints (1531) in the church of *c* Ranverso. *Girolamo Giovenone* of Vercelli, by whom there are pictures of 1513—1514 and 1527 in the galleries of Vercelli, Turin, and Bergamo; and his relatives *Joseph* *d* and *Battista* (Turin Gall. No. 60, and Vercelli Casa Gattinara). Crowe and Cav.]

MODENA.

At Modena I have, to my regret, not met with any works by Correggio's master, *Francesco Bianchi-Ferrari*. [One picture, the Annunciation (1506—10) in the Gall. of Modena, No. 36, is by him, and reminds us of Tura. — Ed.] Of the old local painters in the Ducal Gallery, *Bartolommeo Bonasia* (a *e* Dead *Christ* lying in the tomb, with Mary and John, 1485) is interesting by his powerful colouring, and *Marco Meloni* (a Madonna enthroned between two Saints, 1504) by his expression, rather in Francia's manner. *Bernardino Losco* [b. 1489, d. 1540], the son of Jacopo Loschi, of Carpi (Madonna enthroned with two Saints, 1515) is one of the best of the old Lombards; the so-called "Gherardo di Harlem," on the other hand (a large Crucifixion, full of figures), one of the hard old (West Lombard?) masters [Ferrarese, a late work of Stefano, or an early one of Costa.—Mr.].

PARMA.

In Parma Correggio had no rivals in predecessors like *Jacobus de Luscinïis* (*Jacobo de Luschis*, 1459—1504), *Cristofano Caselli*, surnamed *Temperello*,* *Lodovico da Parma*, and *Alessandro Araldi* (practising between 1500 and 1528). There are pictures by these painters in the *Gallery* there; by the latter also *f* small scenes in fresco in the *Camera* *g* *di S. Paolo*, and a Madonna with two Saints in *S. Giovanni*, first chapel *h* on the right. Of the artist family of *Mazzola*, who, later on, quite attached themselves to Correggio, *Pierilario* was living at this time, by whom there is in the *Gallery* a Madonna enthroned with three Saints, and the more celebrated *Filippo Mazzola* [his pictures, 1491 to 1504], one of the hardest and least graceful of all the artists produced by the Paduan influence, but, nevertheless, no mean draughtsman. There is by him a very black wooden *Deposition*, of 1500, in the *i* Naples Museum; the altar-piece in *j* the *Baptistery at* **Parma**; a Conver- *k* sion of Paul in the *Gallery*. [A *l* powerfully modelled portrait of a man in the *Brera*, No. 178; a *m* similar one in the *P. Doria at* *n* **Rome**.—Mr.] The picture which is perhaps the most pleasing of this

* In the sacristy of the Salute at Venice is a Madonna enthroned, by this, by no means contemptible, pupil of Bellini; another excellent Madonna with S. Ilario and John the Baptist, signed, 1499, in the Sala del Consorzio at Parma, an Adoration resembling Cima in softness and charm of colour, on the third altar to the right in S. Giovanni Evangelista. In the Brera, I think No. 172 and No. 78 should be ascribed to him.—Mr. [But see that No. 172 is by a pupil of Rondinello, and 78 by Zenale.—Ed.]

school is without a name; a Madonna enthroned with three singing Angels
a and two Saints, in the *Steccata* (front corner chapel on the left).

VENICE.

We distinguish at Venice two generations of painters during the second half of the fifteenth century.

The first is altogether derived from Padua: the principles of style of the painters of Murano are entirely changed in accordance with it. We have already mentioned *Bartolommeo Vivarini* (painting from 1450 to 1499), in connection with Johannes and Antonius of Murano. This painter is essentially Paduan in his more characteristic works; in his splendid and accurate execution he often resembles Mantegna, but is colder in colour. The personages of his altar-pieces are always solemn, sometimes exceedingly dignified, sometimes almost fierce, seldom graceful. The decorative parts, as is usual with the Venetians formed under the Paduan influence, are especially rich. (Thrones, garlands of fruit, leaf-covered espaliers, numbers of Putti, &c.) A Madonna enthroned with four Saints standing and four half-length figures floating (1465,
b ? 1469), in the *Museum* at Naples;
c at Venice, altar-pieces in the *Academy* (No. 1 of 1464, No. 14 of
d 1490); in *S. Giovanni e Paolo*, St. Vincent on the second altar on the right (much resembling Mantegna, perhaps in great part the work of *Luigi Vivarini*,* of whom we shall speak later); in the right transept a S. Augustine en-
e throned (1473); in *S. Giovanni in Bragora*, a Madonna enthroned, with side panels (by the first chapel to the left, dated 1478); in the
f Frari a later, softer altar-piece (right transept, dated 1482), and, perhaps quite a late picture, St. Mark enthroned with Angels and Saints (transept to the left); an inferior work, in *S. M. Formosa* *g* (second altar on the right); Madonna, with suppliants under her mantle.

The hardness and severity of Bartolommeo is mellowed, partly through the influence of Bellini, in his younger brother or relation, *Luigi Vivarini*, into a really noble grace and fulness. Several pictures in the *Academy*—a Resurrection in *h* *S. Giovanni in Bragora* (entrance *i* to the choir on the left, date 1498), [two single figures of Saints ascribed to him in S. Giov. Crisostomo (second altar on the left) I consider to be by *Girolamo da Santa Croce.* —Mr.] The splendid large altar-*j* piece in the *Frari* (third chapel left of the choir), the S. Ambrose en-*k* throned between other Saints, was completed by *Basaiti* (see below), and belongs properly to the next generation. On the other hand, a *Madonna* with two barefooted *l* Saints, in the Museum of Naples, is an early picture (1485). A fine *m* Adoration in *Montefiorentino* sacristy. [Bartolommeo and Luigi bequeathed their art to two second-rate masters, *Jacopo da Valentia* (1485-1509), pictures at Venice, Belluno, and Ceneda; and *Andrea da Murano*, altar-pieces (1501) at Trebaseleghe, (1502) at Mussolone. Ed.]

Of the works of *Carlo Cri-n velli* the greatest number are in the Brera at Milan. Hard and severe, like Bartolommeo, splendour-loving beyond measure, yet not without taste, in some special characters resembling Johannes Alamannus, he attains, at least in a Madonna enthroned (1482), a very high degree of grace. By him is perhaps the Pope, St. Mark in *S. Marco* at Rome (chapel right of the *o* choir). [The figures by this master,

* This conjecture appears to me correct. —Mr. [Probably by several hands, amongst which Carpaccio doubtless took the lead. —Ed.]

often ugly, but never expressionless, full of a strong inward life, are distinguished by peculiarly clear colouring, as if produced by the most transparent vegetable juices; the beautiful garlands of flowers and fruit, in which he takes especial pleasure, are remarkably good. Crivelli is at home properly in the March of Ancona and the small places along the coast down
a to Ascoli. A beautiful *Madonna* in the Zoccolanti of S. Francesco at Ancona.—Mr.] A lovely and ex-
b pressive Madonna in the *Museo Cristiano* of the *Vatican* at **Rome**; a rich Coronation of the Virgin of
c 1493 in the *Brera, Oggione Gallery.*

THE BELLINI.

The second generation of Venetian painters begins with *Gentile Bellini* (1426? to 1507) and *Giovanni Bellini* (1427 ? to 1516), sons of *Jacopo Bellini*. The youth and middle age of both brothers appear to have been passed in a position of dependence; but little exists by Gentile; Giovanni's early pictures are mostly lost under other names, and his numerous authentic works, in the manner peculiar to him, only began with his sixtieth year. Of his numerous pupils or followers we name only the following:—*Fierfrancesco Bissolo, Piermaria Pennacchi, Martino da Udine, Girolamo da Santa Croce** (who worked chiefly in Padua), *Vincenzo Catena*, of Treviso, *Andrea Previtali, Giambattista Cima da Conegliano, Giovanni Mansueti*, and others. Not belonging to his school, yet in various ways affected by it, *Marco Basaiti, Vittore Carpaccio, Lazzaro Sebastiani, Bocaccino da Cremona, Marco Marziale*, and others.

The grandeur of this school, along with its narrowness, is so uniformly marked in all the individuals (in spite of great differences) that it may be discussed as a whole. Once more in this century of unshackled subjectivity the individual subordinates himself to the all-prevailing type. Clearly the patrons of art, on the whole, determine the course of the school.

Above all, the school did not deal in narrative painting; and when it did so, in spite of all glow of colour and truth of detail, it is immensely inferior in idea to the Florentines. Even in the great "Preaching of St. Mark at Alex- d
andria" of *Gentile Bellini* (Brera, Milan) we have a crowd of figures indifferently collected together, of a certain doll-like sharpness; and it is the same in his "Miracle of e
the Holy Cross," and in the "Procession" with the relic (Academy at Venice.)† *Carpaccio*, with *Mansueti* and *Sebastiani*, carried on this history of the Cross: he may be f
said to be the only narrator in this school; in the same collection there are by him eight large histories of S. Ursula, full of figures; and in the *Scuola di S. Giorgio*

* Here we may mention, in passing, the Bergamasque painter, *Girolamo da Santa Croce*, who formed himself in Venice, but chiefly worked at Padua. Best known by his earlier pictures with small figures (Martyrdom of St. Laurence, in the Museum of Naples), he did not succeed later in gaining the freedom of the great masters. Glory of St. Thomas à Becket, in S. Silvestro at Venice, first altar on the left; large Cenacolo (1549) in S. Martino, over the door; in S. Francesco at Padua, the frescos of the second chapel on the right [Burckhardt here confounds Girolamo Santa Croce with Girolamo del Santo. —Ed.]. His colouring always has the Venetian glow. By a fellow-countryman, *Francesco*, properly *Rizzo da Santa Croce*, a Last Supper in S. Francesco della vigna, second chapel on the left [early pictures of 1513 in the Academy at Venice; later on he imitated Girolamo da S. Croce in small pictures with many figures; among others in the Museo Correr and elsewhere. —Mr.]. Earliest work, the Annunciation, once at Spino, now in the Carrara Gall. at Bergamo, 1504. Latest, Madonna at Chirignago, near Mestre, 1541.—Ed.

† This is undeserved criticism of a great master, whose pictures on the organ shutters at S. Marco, Dr. Burckhardt appears not to have seen.—Ed.

a *degli Schiavoni*, two series of smaller histories of S. George and S. Jerome. If *naïveté* in details, picturesque and easy arrangement, with much beautiful architecture and landscape, heads full of life and even exquisite in their youthfulness, lastly, an often remarkable power of luminousness in colour, could form a historical picture, Carpaccio would have succeeded. The most interesting point in these miracle pictures is always the motley delineation of mediæval
b Venice. In the *Uffizi*, No. 80—*Mansueti's* Christ among the Doctors. Many historical pictures, indeed, were destroyed in the conflagrations of the Ducal Palace. No frescos or series of frescos are to be found.

The Biblical events which these Venetian painters represent, are mostly exquisitely peaceful scenes, of which the essential parts could be expressed in half-length figures. It is not without reason that the Supper at Emmaus, for instance, is so much in favour; of which more later.

It was in this school that the Venetian colouring first was formed. Possibly something was due to *Antonello da Messina* [in practice 1465-93], who lived long in Venice.

[The most valuable pictures of this very remarkable master are, as is well known, to be found in foreign countries (London, Glasgow, Paris, Berlin, Vienna, Antwerp). In Italy are a Virgin and Child with Saints, in *S. Gregorio*, of **Messina**,
c the portrait of a man with black hair in a fur coat, in the *Uffizi;*
d another in the *Academy* at **Venice**, No. 255; there also the Ecce Homo, No. 264, both from the Pal. Manfrin. Undoubtedly by him, and probably a portrait of himself, the speaking-head in the
e *Borghese Gallery* at **Rome**, eleventh room, No. 27; a good portrait, again, that in the Giovanelli Collection at Venice.] [A portrait, quite corresponding with this, is in the Carrara Collection at Bergamo; another belongs to the *Marchesa*
f *Trivulzi* at Milan; in the Stabil-
g mento Malaspina at *Pavia* is a very
h interesting picture of a man's face, spare in feature, signed, unfortunately much injured.—Mr.] [It is desirable not to forget Antonello's pupil *Pietro da Messina*, whose pictures (S. M. Formosa, Venice, Gallery of Padua, and Rospigliosi
i Palace at Rome), are a mixture of the styles of Antonello and Cima. *Salvo d'Antonio*, in a Death of
j Mary at Messina (Duomo), proves himself a painter of the Tuscan, not of the Venetian school. Other artists of the Sicilian school contemporary with Antonello are: *Tommaso de' Vigilia* (Madonna of
k 1488, in the Convent of the *Vergini*, at **Palermo**), *Pietro Ruzulone*, of **Palermo** (Crucifix in the Chapel of Termini), *Antonio Crescenzio* (Triumph of Death in the hospital of Palermo), an Umbrian in style. *Antonello de Saliba*, often con-
l founded with Antonello himself (altar-pieces of 1497 to 1531, in the churches of Catania, Palermo, Messina, and Milazzo.)—Ed.] The painters of Murano, however, were the founders of the school. Without anywhere losing themselves in refinement of detail, the school now discovers the secrets of harmony and of transitions, as well as the mode of employing single colours with the greatest effect of beauty. It did not aim at producing illusion by the representation of materials; in the drapery it gives a luminous transparency, but in the nude it achieves that indescribably soft and nobly life-like substance which is produced by the finest modelling, working not in dark shadows but only in tones of colour, partly by secrets of glazing, and, indeed, in a

hundred different ways.* By the side of these productions everything Paduan seems left very far behind. The greatest of this school, Giovanni Bellini, is greatest likewise in colouring and in rendering; others retain certain hardnesses (Carpaccio, even Cima), or incline towards a weak scumbling. (Bellini himself sometimes aims at a hazy transparency.)

In richness of incident this school is naturally far inferior to the Florentine; but the figures are, as a rule, easy, even noble in form and action. The representation of S. Sebastian as a standing figure keeps up the drawing of the nude to a remarkable height. The drapery indeed follows more the general laws of colour than a higher feeling for lines; yet it is freer from trivial motives and overcrowding than is the case, for instance, with Filippino Lippi. The characters are the principal object with the Venetian painter. He puts them together, not for the sake of sharp and therefore effective contrasts, but as tones of one and the same chord; neither supersensual longing nor sudden grief, but the expression of calm happiness pervades them: it is this which, expressed in energetic and well-formed figures, fills the mind of the spectator with that inward satisfaction which no other school produces in the same manner. This type of the human race is so near reality, that one feels it possible to meet such characters and live with them. Raphael does not lead us to expect anything of the sort; independently of their ideal form, his figures seem also removed from us by their lofty relations and actions.

Giovanni Bellini, though occasionally equalled by most of those we have named, in their best moments, even in the characters, always remains far the greatest of all. Probably to him is owing (in Venice) the new arrangement of the altar-pieces; instead of being set in separate panels, the single Saints are collected in a group round the Madonna enthroned, in a "Santa Conversazione," which is beautifully framed architecturally by a porch either open or closed by a niche in mosaic; he constructs his group almost with the same severe, beautifully formed symmetry as Fra Bartolommeo. Since the ill-omened fire in S. Giovanni e Paolo, which destroyed Bellini's greatest altar-piece along with the Peter Martyr of Titian, there still remain two large altar-pieces, of the first rank, by him in Venice—in *S. Zaccaria*, *a* (second altar on the left, of the year 1505) and in the *Academy*. The *b* mere juxtaposition of the saintly figures, without definite emotion, or even distinct devotion, gives an effect of something supersensual by the harmonious union of so many free and beautiful characters in a blessed state of existence. The wonderful angels on the steps of the throne, with their singing, their lutes and violins, are but the outward symbol of this truly musical meaning. As this meaning could make itself felt even in half-length figures, hundreds of these were produced, chiefly for private devotion.

But not only in his arrangement of the characters for a picture, but also in his conception of individuals, Giovanni Bellini was the model of all the rest, and their deliverer from old trammels. The scale on which he moved was by far the grandest of any. He could be burlesque in his representation of the classical mythological world: the priceless (so-called) Bacchanalia in the Camuccini collection finished by Titian (now in England, in the

* In the Uffizi is a remarkable drawing on a gesso-ground, ascribed to Bellini, representing the dead body of Christ surrounded by seven persons.

possession of the Duke of Northumberland) travesties the Carouse of Gods into a "Festa" of Italian peasants. When he fell into the allegorising of the time, he was capable of being as absurd as any one; five very delicate little pic-
a tures in the *Academy* of Venice, somewhat to be compared to Pinturicchio's Allegories in the P. Torrigiani at Florence. The religious pictures, on the other hand, are pervaded by a harmonious dignity and sweetness. The picture in S. Giovanni e Paolo displayed in the female Saints a splendid race of full-grown maidens, who yet recall Mantegna's S. Eufemia. The angels by the throne were here, as in all his pictures, eagerly devoted to their music, and perfectly simple, which is not always so, for instance, in Francia and Perugino.
b His late picture in *S. Giovanni Crisostomo*, first altar on the right (1513), almost as free and broad as a Palma, contains some of his best male characters (in the great altar-piece of the Academy some of his most beautiful nude forms). In the Madonna is seen an advance from a severe and somewhat inanimate type (for instance, the one picture in the Brera at Milan, several in Venice) to one of a grand beauty, but still always serious and ideal even in costume. This perhaps is, for the first time, well
c carried out in the *Madonna* of 1487 (in the Academy), and in the splendid picture in the *Sacristy of*
d *the Frari* (1488). An important picture, of the same year, in S. Pietro e Paolo at Murano, near the second altar on the right, has been unfortunately injured by the damp, and "restored" in Venice. Among several works in the Academy unfortunately hardly one has been untouched, in the *Brera* at Milan (signed, 1510), and elsewhere. The
e two pictures in the sacristy of the Redentore, of which one was formerly a perfect jewel, are nearly *f* destroyed. Among the Saints, the females are generally the best.

But in Bellini the sublime conception of the form of Christ is the most important thing, which through his influence was retained also through the next generation of Venetians. His infant Christ is not only well formed, but as sublime and impressive in action and position as is possible without destroying the expression of childhood. In the picture in S. Giovanni e Paolo, the by no means ideal Madonna possessed a solemn charm in the repose of her sitting figure, and the calm standing position of the child giving the benediction. Also in the altar-piece of the *Academy* the child is serious *g* and grand, in marked contrast with the angels playing on musical instruments.* Bellini also ventured to represent the mature Christ giving the benediction as a single figure, with a background of landscape or tapestry, with the dignified manliness, the same type of head which one finds recurring in certain pictures [? ascribed to] Giorgione and Titian (gallery at Parma). And now follows "Christ *h* at Emmaus" (S. Salvadore at Venice, chapel on left of choir), one of the first pictures of Italy [certainly not by Bellini, but by Carpaccio],† perhaps the most sublime head of Christ in modern art, only excepting Lionardo. *i* Lastly, the master seems to have had in his mind the highest eleva-

* Bellini certainly also painted the always insupportable scene of the Circumcision (S. Zaccaria, second chapel on the left, in the space round the choir), and many others followed him.

† Here and in similar pictures of the Supper at Emmaus, by *Palma Vecchio Titian*, etc., the surroundings are quite earthly and apparently commonplace, but one has only to compare the insolent picture of *Honthorst* (Manfrini Gallery) to understand that there are two kinds of realism.

tion, a Transfiguration on Mount Tabor. The picture of this subject *a* in the *Naples Museum*, painted with the most sincere endeavour after a deeper conception of the picture, was perhaps an early attempt of this kind (a copy in *S. M.* *b* *Mater Domini* at **Venice**, first altar on the left). It is possible that the sketch of a head of Christ looking a little upwards, in the Academy, was the first idea of a *c* *Transfiguration* that was never accomplished? (A beautiful Baptism *d* of Christ, in *S. Corona at* **Vincenza**, fifth altar on the left.)

A splendid fresco of Bellini's *e* adorns the church of *S. Niccolo* at **Treviso** (in the choir on the left), a painted monument of the senator Onigo, with two youthful warriors standing at the sides, medallions, ornaments; also the large picture at the high altar.*

f [In the *Town-hall* at **Rimini** there is an early and severe Pietà, similar to the one in the Brera (by Zaganelli. Cr. and Cav.). On the altar *g* of the left aisle of *S. Francesco* at **Pesaro** stands forth a grand important work of the master (much injured by splits and restoring). *h* *Palazzo Giovanelli*, the only remaining art collection in Venice, possesses a precious little picture, signed. The gallery belonging to *i* the town in the *Palazzo Correr* must not be passed over. In the churches of Venice also much that is delightful will meet the visitor. The great Roman collections in the *j* *Borghese* and *Doria* palaces also exhibit the master.—Mr.]

The pupils and contemporaries of Giovanni Bellini above named are, as a rule, excellent, just in proportion as they approach the master. On the whole, Cima has the superiority. His Baptism of Christ in *S. Giovanni in Bragora* (at the *k* back of the choir) is, in the dignity of the head of Christ, in the beauty of the Angels, and the solemn gesture of the Baptist, incomparable; also the Constantine and Helena (at the entrance of the choir to the right) are beautiful in expression. In the Abbazia (chapel behind the *sacristy*), Tobias with the Angel, *l* where the donors are introduced as shepherds; in the *Carmine* *m* (second altar on the right), the wonderful Adoration of the Shepherds and Saints. His Madonna is less charming and less life-like than that of his master; but the Saints surrounding her, especially the old men, are of great spiritual beauty. Excellent pictures of this kind: *Pinacoteca* at **Vicenza** [Tem- *n* pera, a very early, pleasing picture of this master, of 1489, a Madonna under a canopy of vines.—Mr.]; *Brera* (and *Ambrosiana?*) at **Milan**; *o* the gallery at Parma, some of the *p* finest pictures of the master, etc. The Madonna with Saints, life size, *q* in the Academy of Venice, shows, on the other hand, alongside of the masterpiece of Bellini, an extraordinary stiffness in arrangement, as also in some of the figures. There also is S. Thomas touching the wound of Christ. [One of his masterpieces, an altar-piece of nearly twelve feet high, very much injured, has remained in the cathe- *r* dral of his native place. Any one who will undertake the remunerative journey by Treviso, Conegliano, and that neighbourhood, to Friuli, will find excellent works of the master in various little places; for instance, *S. Fior di Sopra*, three *s* miles from Conegliano.—Mr.]

Carpaccio's merit comes out chiefly in the paintings mentioned above of the Life of S. Ursula, and those of *S. Giorgio dei Schiavoni.*

* [The picture at the high altar, now attributed to Fra Marco Pensaben, is by Savoldo.—Ed.] See in the same church the unbelieving Thomas in the early style of *S. Del Piombo.*

In his smaller pictures he is exquisitely full of life, yet he does not equal Cima in beauty. Besides the pictures already mentioned, which
a are more glowing in colour, I mention that of the chief altar in *S. Vitale* (1514), a lively conversation of saints, who appear partly under and partly above a balustrade; [the saint on horseback quite corre-
b sponds with the *Gattamelata* of Donatello.—Mr.]; the Coronation
c of the Virgin in *S. Giovanni and Paolo* (left of the entrance into the sacristy); the Death of the Virgin
d (1508) in the *Ateneo* at **Ferrara**: in these two works he approaches most nearly to Cima. His great
e Presentation in the Temple (1510) and the Apotheosis of S. Ursula, both in the *Academy* at **Venice**, show, indeed, that he did not possess the capacity for giving full life to such forms. In the Presentation the child is conceived in Bellini's manner.

f *Lazzaro Sebastiani* has a picture in *S. Donato* at **Murano** (over the side door on the right), a really beautiful lively scene of the Madonna with two Saints, who are introducing adoring angels and a donor. [By the same weak fol-
g lower of the *Vivarini* is a Pietà, signed, in S. Antonino at Venice. —Mr.]

Andrea Previtali, of Bergamo: [Madonna of 1502 in the *Cavalli* Collection at Padua, Annunciation in *S. M. del Meseo* at **Ceneda**, Virgin and Child with Saints in the *Carrara Gallery* at **Bergamo**, Christ on the Mount (1512) at the *Brera*, and numerous works with dates up to 1525, in the ch. and private collections of Bergamo.—Ed.]

h *Catena's* masterpiece, in *S. M. Mater Domini* (end altar to the right), represents a martyrdom of S. Christina, who was drowned with a millstone round her neck. Observe how the honest old Venetian treats this, and reflect a moment on the emotional martyrdoms of the seventeenth century. The heads are most lovely. [Trinity in *S. Simeone*, Madonna and Doge Loredano in the Public *Palace*, the Flagellation in the *Academy* at **Venice**.—Ed.]

Basaiti is in drawing, colour, and characters more slight than Cima and Capaccio: his male type often repeats itself; but the whole effect is usually more lively. His Calling of the Apostles James and Philip *i* (Academy) is certainly distinguished by spirit and decision (1510); the S. Peter enthroned with four Saints in *S. Pietro di Cas-* *j* *tello* (third altar on the right) is excellent; the S. George on horseback (1520), end of the left aisle) is lovely even in its injured condition.—Mr.] And sometimes this master rises to lofty efforts. In the Assumption of the Virgin (*S. Pietro and Paolo* at *k* **Murano**, left, near the door of the sacristy, injured, but not irredeemably) he depicted the most beautiful ecstacy; his S. Sebastian (*Sa-* *l* *lute*, chapel on the right in the Sagrestia Maggiore, in a wide landscape with a barren tree) is only one degree removed from Titian. [The Glory of S. Ambrose, begun by Luigi Vivarini (p. 83 *k*, *Frari*, third chapel left of the choir), was apparently not essentially improved by him.—Mr.].

Benedetto Diana only acquires the Bellinesque form after giving up that of the Paduans. Virgin and Child and Transfiguration in the *Academy* of **Venice**, Virgin and S. Thomas in *S. M. della Croce* at *m* **Crema**.

Vittor Belli di Matteo, altar-pieces at Spinea (1524), and Gallery of Bergamo, follows the style of Carpaccio.

Pier Francesco Bissolo imitates, but does not thoroughly acquire, the Belliuesque manner. He sometimes signs Petrus de Ingannati. Best works in the Venice Academy, S. Zaccaria, and Cath. of Treviso.

Bartolommeo da Venezia (1505 to 1530) paints portraits chiefly; Gallery of Bergamo and Perego Coll. at Milan.

Pier Maria Pennacchi from Treviso is author of the half-length figures, nearly destroyed, in the
a soffits of the waggon roof of *S. M. dei Miracoli*, and the roof paintings in the vault in the Angeli at
b *Murano*, thirty-four divisions in all, tolerably restored. A *Ma-*
c *donna* in the principal church at Treviso.

Girolamo da Treviso the Younger, apparently his son, is perhaps the
d author of a *S. Roch* in a landscape, sacristy of the *Salute*, at Venice.

Marco Marziale, a pupil of Bellini's, little known, also painted
e the *Supper at Emmaus* with a very pleasing conscientiousness, and with something of the genre-like manner of Carpaccio (1503, Academy).

Lastly, *Boccacino da Cremona* (1467-1525), who, in a Madonna enthroned with four Saints, in *S.*
f *Giuliano* (first altar on the left), most resembles Cima, shows rather the previous influence of L. Vivarini, in a most finished and valu-
g able picture, in the *Academy*. It is a Madonna with four Saints seated in the open air; one of the earliest and most beautiful examples of this type of Sante conversazioni with kneeling and sitting figures in a landscape round them, for which, later on, Palma and Titian showed such strong predilection. [This master is little understood, and must be visited in his own native town; in the Cathedral there, the *choir* and the nave were
h painted by him and his son Camillo, with some other assistants. There is, by *Camillo*, a Madonna in the
i Brera, with Saints (1532).

The insignificant *Marco Bello*
j seems all his life to have repeated but two compositions—the Marriage of S. Catherine and the Circumcision (example in the town collection at Rovigo). To Bellini's school belongs also *Niccolo Rondi-*
k *nelli of Ravenna* (two pictures in the Palazzo Doria, Rome).—Mr.]

SIENA.

Besides these great art centres in Florence and North Italy, no other school comes to the front in the fifteenth century in which the enjoyment of character and living form, and the riches of human figures, had expressed itself quite freely and grandly. The inspirations issuing from Florence and Padua attracted all schools to them, but the foundation was wanting—the deep and severe studies of form.
l Thus, for instance, the school of Siena, from *Domenico di Bartolo* onwards, thinking it possible to follow the new manner without this preparation, ended by merely copying the external specialities of the Florentines on this faulty foundation with unavoidable exaggeration. Domenico's frescos in a hall of the hospital of the *Scala at* Siena
m (histories of the foundation and works of mercy) are indeed free from coarse awkwardness, but only interesting for the sake of costumes and architecture. Of the rest, those who partially adhered to the old way have been mentioned before. Among the more decided realists, *Vecchietta* (*Lorenzo di Pietro*) is quite unpleasing as a painter: *Francesco di Giorgio* (*Academy* at Siena; Adoration of the Child, and

Coronation of the Virgin); perhaps the most cultivated is *Matteo di Giovanni* (M. da Siena), but undoubtedly the most repulsive. His three treatments of the Slaughter of the Innocents (*S. Agostino*, side chapel to the right, 1482, Conb cezione, or *Scrvi di Maria*, on the c right, 1491, and the *Museum* of Naples, with a falsified date) are among the most ludicrous excesses of the fifteenth century; Matteo appears as the Italian Michel Wolgemuth. (Other pictures in the Academy, and in S. Domenico, second chapel left of choir.) [A decidedly graceful picture of this master in the (usually closed) little church of *Madonna della Neve* will probably bring about a milder judgment than the foregoing in favour of the attempt at expression and character evident also in the compositions of the Murder of the Innocents.—Mr.] Some also of the marble "*Sgraffiti*" on the floor of the Cathedral are by his hand. A Christ in a glory of Angels among many Saints in a rich landscape (1491, *Academy*), by *Benvenuto di Giovanni*, is at least painted without the affectation of his fellow-pupil, Matteo.

Of *Fungai*, *Pacchiarotto*, &c., we shall speak in considering the sixteenth century.

PERUGINO AND THE PERUGINESQUE.

Moving southwards, we come to the precipitous town of Perugia, enthroned above the valley of the Tiber, Assisi and Spello higher still on its mountain steeps, Foligno in the plain, Spoleto looking down on the vale of the Clitumnus. These districts were the home of the Umbrian school; its influence reached eastward to the mountain towns of the Upper Apennines, and beyond them into the March of Ancona.

In this, the native country of St. Francis, a stronger spirit of devotion seems to have been kept up than elsewhere in the profane Italy of the Renaissance. The extraordinary intensity of expression in painting found here is partly explained by the distance from the proper home of the Renaissance; the distributing of talents in various places (before Perugino all painting has a local character); the more countrified, simple feeling of the patrons, whether they were inhabitants of the steep villages in the wine and oil districts, or of retired convents; lastly, the influence of Siena, whose latest idealists, like Taddeo di Bartolo, worked in Perugia itself. [But painting, if intensely tender and devotional, was also feeble at first, and very partially developed even when it was affected by external influences, ex gr., the works and example of Gozzoli, Piero della Francesca, or the Vivarini. There is little indeed to attract in the *Sanseverini* (pictures and frescos at g S. Severino, S. Gio. Battista of Urbino, church of Pausola, Sarnano, and Matellica); in *Giovanni Boccati* (Virgin and Child with Saints (1447) in the Gallery of Perugia); *Girolamo di Giovanni* (Madonna with Saints at Monte S. Martino, near Fermo) or *Bartoh lommeo di Tommaso* of Foligno (practising 1430-1452); Madonna in S. Salvadore, Martyrdom of S. Catherine, and other frescos in the Comune of Foligno; *Matteo da Gualdo*, who chiefly laboured at Assisi (1460-1503), was on a lower level in art than even Bartolommeo (altar-pieces at S. Pietro, and Nasciano near Assisi, S. Francesco,

S. Niccolo, and S. Margarita, of Gualdo, and frescos at Sigillo). His wall paintings (1468) at S. Antonio e Jacopo of Assisi are but part of a series continued by *Picrantonio*, a pupil of Gozzoli, whose frescos at S. M. in Campis near Foligno are imitations of older Giottesques and Umbrians (frescos in S. Anna, wall paintings from S. Lucia, S. Francesco, and S. Domenico in the Comune of Foligno.

Niccolo di Liberatore, better known as *Alunno* of Foligno (born circa 1430, died 1502), is the pupil of B. di Tommaso.—Ed.] He is one of those who strikes the chord which echoes so powerfully in Perugino: it is the expression of soul carried to enthusiastic ecstatic devotion, in heads of the tenderest, purest youthful beauty [??]. Niccolo's drawing of form was inferior, his paintings sometimes coarse, his arrangement awkward; but even now sometimes a painter succeeds with as limited external means in attaining a high though only provincial importance, through simple force of expression. Amongst his works to be seen in public collections (for instance, in the *Palazza Colonna* at **Rome**, in the *Brera* at **Milan**, where there is a remarkable Madonna with Angels, of the year 1485), the most important is an Annunciation with a Glory and a Religious Community (from *S. Maria Nuova*) in the *Pinacoteca at* **Perugia** (No. 75, Tempera, 1466); the form of the heads of Gabriel and the Madonna is wonderful; the devotion of the Angels thoroughly naïve. In Foligno: *S. Maria infra portas;* some ruined frescos; *S. Niccolo:* large rich altar-piece of several panels, his best executed masterpiece; also a Coronation of the Virgin with two kneeling Saints. In the *Cathedral* of **Assisi**, unimportant fragments of an altar-piece let into the wall. Other pictures at Diruta, S. Severino, *Gualdo, Nocera,* and *La Bastia,* near Assisi. [At La Bastia is one of his latest pictures, a Madonna with Angels and Saints, of 1499. A remarkable picture in the *Pinacoteca* at **Bologna** (No. 360), a church standard, painted on both sides; in front the Madonna between Saints; on the back the Annunciation. The painter has here employed a gold ground as an under-painting for the whole picture.—Mr.] On the whole, Alunno employs passionate intensity of expression with great moderation, and, in some instances, rather resembles the Paduans.

[The most important combination of the Florentine and Umbrian manner, that indeed to which we mainly owe the expansion of Perugino's style is to be found in the works of *Benedetto Buonfigli* (1453-1496), whose education appears to have been finished under the joint influence of Domenico Veneziano and Piero della Francesca. Though at first Buonfigli showed affinity to Matteo da Gualdo and Boccati (Annunciation and Epiphany in the Gallery of Perugia), he displays a more decided Florentine style in the frescos of the Palazzo, where he illustrated the legends of St. Louis and Ercolanus in a series of finished compositions, and numerous altar-pieces in the Gallery of Perugia which exhibit a gradual expansion of his powers, till close on the opening of the 16th century. He was followed at Perugia by *Fiorenzo di Lorenzo*, whose paintings at times so much resemble those of Perugino that they might be confounded with them. We note several pictures in the *Gallery* of **Perugia**, amongst others eight panels with scenes from the legend of S. Bernardino.—Ed.] No. 29, from the sacristy of S. Francesco de' Conventuali, Peter, Paul, and a lunette of a Madonna of

1487, showing the diminished energy of N. Alunno, almost a prototype of Perugino in the grace of the movement and forms of the faces. The Adoration of the Kings, wrongly ascribed to Ghirlandajo, No. 39, quite like an early Perugino. [Virgin and Child with Saints and twelve members of the Tribunal of the Rota in the *Quirinal;* frescos of the legend of the Cross in *S. Croce* in Gerusalemme at **Rome**.—Ed.]

[The art which Fiorenzo thus took from Umbria to Rome, he bequeathed to *Antonio di Benedetto,* commonly known as *Antoniasso* (1460–1517), whose altar-pieces, in S. Antonio of Rieti, the cathedral of Velletri, and museum of Capua, are curious illustrations of a style which combines the tenderness of Benozzo with that of the Umbrians. —Ed.]

Pietro Perugino (*de Castro Plebis,* as he calls himself from his native city, Citta della Pieve, properly *Vannucci* (1446-1524), is in his earlier time essentially Florentine. How far Alunno or Piero della Francesca, or in Florence Verrocchio and L. di Credi, individually affected him, need not be seriously considered; the chief thing was the impression of the artistic world then as a whole, which altogether decided his course. To this first period belong his frescos in the *a Sistine* chapel, the Childhood of Moses, the Baptism of Christ, and the Giving the Keys; perhaps also the Adoration of the Kings, from *b S. Maria Nuova* in the Pinacoteca at Perugia (No. 39), works which, along with great merit and beauty, hardly show any trace of what gave life to his later pictures. From the best period of his life *c* comes the Adoration of the Child-Christ in the picture-gallery of the Villa Albani (1491), and the beautiful fresco in the Chapter-house of *d S. M. Maddalena dei Pazzi* at **Florence**.* The life-size Crucifixion, assigned to him by Vasari, in the church of *La Calza* at **Florence**, *e* near the Porta Romana, reminds us of Signorelli. Even before 1495 Pietro settled himself in Perugia, and opened his school. From this point we date the great series of pictures in which he seems to carry to their deepest depths the expression of devotion, of self-sacrifice, of holy grief.

How much in his works can one now look on as pure coin? In Perugia clearly he fell in with the already ruling tendency, which he carried out with so new a sense of beauty, and with far greater artistic talent than his predecessors, that even the most mechanical repetition could not destroy it. When he discovered that people took an inexhaustible pleasure in the peculiar expression of his faces, and became aware of what they exclusively admired in him, he abandoned all the rest that he knew and could do; above all, the incessant study of life, so remarkable in the Florentine school. He left to Pinturicchio subjects rich in movement and contrast, instead of keeping himself fresh by means of them. To the affected heads, which people required of him, belong bodies and positions which, in reality, look only like appendages, and which the spectator very soon knows by heart, because it was obvious that the painter already did so. Yet the same man drew capitally as soon as he pleased, for instance, in his nude figures. He charmed his public also further by clear bright colouring and easy rich ornamented drapery. The power of light in the colouring, and the delicate rendering of detail

* The permesso (gratis) to be had in the Palazzo del Ministero dell' Instruzione Publica, Piazza Firenze. The entrance to the Chapter-house is from the Via della Colonna.

in many pictures, again show what he could do whenever he pleased. He places his Saints below side by side without any further arrangement, while all other schools group them, and arranges his Glories, Coronations, and Assumptions above, according to one plan. On the other hand, the detail, whenever he pleased, showed the most delicate feeling for lines. In the turn of the drapery he seldom rises above mechanical conventionality. In the Sistine one sees what at an earlier time he was capable of producing.

Of all artists who buried their talent and sank into handicraftsmen, Pietro is, perhaps, the greatest and the most lamentable example. He did, it is true, give clearly, solidly, completely, what was required of him, even in a late time when his powers had diminished, and no new idea could any longer be expected of him.

As regards the heads, we must recognize that Perugino adopted just the most beautiful motives from the Florentine school of art, then in a state of fermentation. It must have been a heavenly moment in his life when, for the first time, he filled the loveliest form with the expression of the sweetest enthusiasm, longing, and the deepest devotion. This moment was again repeated; even in later pictures special heads came out as strikingly true, among others which only render a similar expression with the usual stereotyped means. In order to feel distinctly about this, one must analyse some of his heads closely in type and expression, and ask oneself how this peculiar oval, these melancholy gazing dove-like eyes, those small lips trembling almost to tears, have been produced, and whether in the especial place there is any necessity or justification for them. Sometimes he satisfies us, but in most cases he deceives us with an emotion quite objectless and aimless.* Why does Fiesole affect us quite differently? Because there comes in a strong personal conviction, which constrains him always to repeat the highest expression as powerfully as it is possible to him. Why is the impression in the Della Robbias always fresh and pleasing? Because they do not attempt to express emotion, and remain in the domain of a beautiful tone of feeling. What is it that connects Perugino with Carlo Dolce? That both commemorate an expression which is essentially subjective and momentary, and therefore belonging only to one time.

We shall mention only the more important of his later pictures.

In **Rome**, *Vatican Gallery*, fourth *a* room, No. 28, the Madonna with the four Saints (1496); fourth room, No. 24, the Resurrection, executed in great part by Raphael. [In the Sciarra Gallery, a beautiful life-size St. Sebastian: in the Borghese Palace, under the name Holbein, a remarkably beautiful portrait of himself, seventh room, No. 35.—Mr.]

In the *Cathedral* of **Spello**, on the *b*

* We leave out the question altogether, whether Pietro himself ever felt as his creations feel. It is quite out of place, and infringes on the eternal rights of poetry. Even as an atheist, as Vasari gives him out to be, in spite of the inscription with "Timete Deum" on his portrait(?) in the Uffizi, Pietro might have painted his Ecstacies, and they might have been grand and true; only he must have followed therein an inner poetical necessity. Many confused ideas prevail concerning the "profession of faith" of the artist and the poet, according to which it would be required that he should constantly carry his heart on his tongue, and in every work give out as complete a programme as may be of his individual thought and feeling. But as artist and poet he needs no other *sentiment* than the very strong one which is needed to give his work the greatest possible perfection. His religious, moral, and political convictions are personal to himself. Here and there they will be felt in his works, but will not constitute the foundation of them.

left, a Pietà (signed) of 1521; [the heads strikingly beautiful and full of soul, considering the lateness of the date.—Mr.], the expression in John pure and beautifully inspired.

a In **Perugia**: the *frescos* in the two rooms of the so-called Cambio, painted about 1500, by Perugino, with the assistance of dell' Ingegno (??), a beautiful and careful work, which thoroughly illustrates Perugino's views of the taste of the Perugians; isolated figures, placed alongside, in the same line, similarity of character in antique heroes, law-givers, and prophets, want of true power compensated by sentimentality. [The pictures out of the churches of Perugia are almost all collected in the Pinacoteca, where the whole school is represented. Here is (extremely injured) the ruined *fresco* of an *b* Adoration of the Shepherds, from S. Francesco del Monte, a composition in a lunette, not of great importance, and many others.] In *c* *S. Agostino*, the eight small panels with half-lengths of saints (in the sacristy), are more naïve than the *d* other pictures. In *S. Pietro* there is a dignified Pietà (by the first altar in the left side aisle); in the sacristy, a series of small panel pictures with half-length figures, to which also the three in the Vatican Gallery once belonged; in the church, several copies, by Sassoferrato, after similar half-length *e* figures. In *S. Severo*, Perugino had the courage, after Raphael's death, in the year 1521, to paint saints on the walls underneath his fresco picture. [The great *fresco* *f* of the Adoration of the Kings, in S. Maria di Bianchi, in the neighbouring Città della Pieve, of 1504, is a good composition, with excellent special qualities, but dull colouring. Other works also there *g* are in the Cathedral, *S. Agostino*, Servi di Maria, near the town.—Mr.]

In **Florence**, the *Pitti* contains *h* the famous Deposition (1495), a collection of heads in a state of passive emotion, the effect of which is heightened by the absence of other contrasts; the head of Christ, most unworthy, the whole distinguished more for evenness of execution than real depth; there also, No. 219, Madonna adoring the Child, one of the truly felt pictures, unfortunately much painted over.—*Uffizi:* Madonna enthroned with two Saints (1493), already conventional; two portraits. *Aca-* *j* *demy*, Great Assumption of the Virgin, below, four Saints, of 1500, nearly related to the frescos of the Cambio, partly conventional, but with single heads of the greatest excellence; also a Gethsemane (early?); the remaining pictures there, even the group beneath, in Filippino's Descent from the Cross, late, and quite *fade* in parts.

In the *Pinacoteca* at **Bologna**: a *k* Madonna floating above four Saints, a show picture of the rank of the Assumption first named.

[One of the most faultless of Perugino's works is found in *S.* *l* *Agostino*, at **Cremona**—a Madonna, between Saints, of 1494.—Two highly important altar pictures, in *S. Maria Nuova* of **Fano**, Annuncia- *m* tion and Madonna enthroned between Saints, of 1497 and 1498.—Mr.]

Among Pietro's assistants, *Ingegno* is mentioned by ancient writers with especial emphasis. However, the more accessible of the works attributed to him are doubtful, *e.g.*, the excellent *fresco* *n* Madonna, in the chapel of the Palace of the Conservatori on the Capitol, with its restrained expression in the manner of Alunno. [A beautiful youthful *Archangel Mi-* *o* *chael*, a fresco picture in the Palazzo Gualterio, at Orvieto, appears to me decidedly a work of *Signo-*

relli.—Mr.*] We may mention also some early anonymous frescos of the Umbrian school in Rome: in *a* *SS. Vito e Modesto*, 1483, S. Cosimato in Trastevere, &c.

Now comes *Pinturicchio*, 1454 (?)—1513. He was early connected with Pietro (*e.g.*, as assistant in the works in the Sistine), and in the end he became, and continued to be, the one painter of that school, who, by preference, undertook to execute by contract great histories in fresco. At first the Florentine manner affected him to some extent; afterwards he adopted Perugino's style of stereotyped expression. He never studied thoroughly; he collects subject and incident wherever he finds them, repeats them even to the tenth time, and often uses the help of others. Confessedly a business man and entrepreneur, we may be sure with very small profits, he has at least this advantage, that we expect but little from him, and are then surprised, by traits of exquisite *naïveté*, beautiful heads, and remarkable costumes, and delighted by the simple way in which he uses his histories as fillings up of a splendid locality (buildings, gay landscapes, in the Flemish style). He, too, produces what was acceptable to his time, especially in the society that surrounded the Popes.

Under Innocent VIII. and Alexander VI. he and others painted the lunettes and vaulted roof in *b* five halls of the *Appartamento Borgia* (Vatican). There we have prophets, sibyls, apostles, sciences enthroned, with attendants, legends of various saints; lastly, stories from the New Testament, the greater part without any special expenditure of ideas. So, too, the frescos in *S. Maria del Popolo* *c* (chapels one, three, and four on the right, and the dome of the choir) show only the general style of the school. The remains in *S. Pietro* *d* *in Montorio*, and in S. Onofrio *e* (lower paintings of the niches in the choir) appear to be by still inferior Peruginesque hands; [Crowe and Cavalcaselle ascribe the latter to *Peruzzi*, who executed the upper part]; the four evangelists on the dome of the sacristy of *S. Cecilia* more probably belong to *Pinturicchio*.—In the *Ara Celi* (first *g* chapel on the right), the Miracles and the Glory of S. Bernardino are painted with far greater feeling; here the master, though with insufficient power, strives after Florentine liveliness. In the year 1501, he painted a whole chapel (on the left) in the *Cathedral* at *h* Spello; the Annunciation, the Adoration of the Shepherds and Pilgrims, and Christ among the Doctors; on the ceiling are Sibyls. Here, in a little country town, he laboured quite naturally, and, amidst much that is conventional and mechanical, he produced a few most charming things; as, for instance, the reverential approach of the Shepherds and Pilgrims, Joseph and Mary in the Temple, &c. Rich, lofty backgrounds; gold ornaments laid on. Also, in *S. An-* *i* *drea* (side aisle on the right), the gigantic large altar-piece of the Madonna enthroned, the child-like John writing at her feet, of 1504. In the years 1503–1507 he painted, with the help of several others, the *Libreria* (that is, the *j* room where the books of the choir were kept) in the cathedral of Siena. (Best light in the afternoon.) The early supposition that Raphael gave him all the skeletons for this, even, indeed, made the drawings, or worked with his own hand on it, has been quite abandoned. I have only seen one of

* Note this fresco, which is probably by Eusebio di S. Giorgio, is now in the Museum of Leipzig.

the very beautiful drawings for two of those compositions—the Landing in Libya, and the Reception of Eleonora of Portugal, in the collection of original drawings in the *Uffizi;* the other is in the Casa Baldeschi, at Perugia. I do not regard the former as Raphael's work, and by no means consider that a sketch, however superior it may be to the completed work, must therefore necessarily be by another artist. [The very beautiful drawing in Casa Baldeschi is also certainly the work of Pinturicchio. —Mr.] There is in these scenes out of the life of Æneas Sylvius (Pius II.) nothing so good, and nothing so bad, that it might not, some time and mood, have been conceived and painted by Pinturicchio himself; the execution in itself is very careful and very even. A lofty historical conception, dramatic intensity of expression, in, for the most part, ceremonial pictures, are not to be expected; rather must we be satisfied that the characters and forms capable of life are here more numerous than usual in Pinturicchio. The life of the Pope became, under the hands of the fortunate painter, a graceful fable, a novel, all in the dress and character of his own time, not in that of fifty years before. Even Pius himself shows hardly anything like a portrait likeness. Frederick III. is "the Emperor," as he might appear in any tale. This sort of simplicity was an essential advantage for those painters.*

There are easel pictures of Pinturicchio's in the *Museum* of Naples (the Assumption of the Virgin), in the Pinacoteca of Perugia, No. 30, a large and excellent altar-piece from S. Maria fra Fossi, apparently of 1498 [in S. Girolamo (*de' Minori osservanti*) there is in the choir a Madonna enthroned, almost twelve feet high, with saints.—Mr.]—*Palazzo Borghese,* in Rome, (a sort of chronicle of the History of Joseph), a fine altar-piece in *S. Lucchese,* above the town of Poggibonzi.

Among the actual pupils of Pietro, after Raphael, *Giovanni di Pietro,* called *Lo Spagna* was the most distinguished. His Madonna with patron saints, in the *Town Hall* of Spoleto, is one of the purest and freshest of the whole school. [There are pictures in two churches of the little town of Trevi, lying on the side of the Foligno road, in Madonna delle lagrime, second chapel on the left, the two especially beautiful figures of S. Catherine and S. Cecilia, the first hardly surpassed by an early Raphael; in *S. Martino,* a delicate and mild Madonna in the Mandorla with S. Francis and S. Antony, of 1511.—Mr.] A Madonna with Saints, in the lower church of *S. Francis* at Assisi (chapel of S. Louis, first on the right). [Doubtless his most important work, of 1516; the execution extremely careful and refined. —Mr.] *Frescos* in the churches of Gavelli, Eggi, and S. Jacopo, between Spoleto and Foligno, partly of his bold, mannered time; then, again, an early picture (if it be by him), the Coronation of the Virgins, in the choir of the church of the *Zoccolanti* at Narni (but a few steps from the road leading to Terni): the elevated tone of the figures, especially of the beautiful Madonna, still Florentine in conception, is yet far removed from a merely ecstatic emotion. [More

* The Last Supper, in fresco, which was discovered several years ago, in the closed convent of S. Onofrio in Florence, now Museo Egiziaco, and given out as the work of Raphael, is a Peruginesque production, and most probably by Pinturicchio. Crowe and Cavalcaselle are disposed to regard it as a work of Gerino da Pistoja, who repeated in it an older composition of the school.

probably by Ridolfo Ghirlandajo or Raffaelino del Garbo.—Mr.]

[a] In the *Vatican Gallery* the Nativity, a counterpart of which, at Berlin, has long been attributed to

[b] Raphael. In the *P. Colonna* at Rome, an excellent S. Jerome in the Desert is attributed to Lo Spagna.

[c] [In the *P. Pitti*, Corridore della Colonna, there is a tender Marriage of S. Catherine, between S. Antony and S. Francis, with youthful, innocent heads.—Mr.] There is

[d] also by him a beautiful *Madonna enthroned* in the Pinacoteca at Perugia, No. 25.

The remaining pupils and followers, *Giannicola Manni*, *Tiberio d'Assisi*, *Adone Doni*, *Eusebio di S. Giorgio*, *Sinibaldo Ibi*, *Berto di Giovanni*, *Gerino da Pistoia*, *Bertucci da Faenza*. The *Caporali*, *Melanzio*, *Domenico* and *Orazio Alfani*, *and Bernardino da Perugia*, may be looked for in the churches of Perugia and the neighbourhood, and especially in the Pinacoteca. By Eusebio there are two good and characteristic frescos, the *Annun-*

[e] *ciation* and the Stigmata of S. Francis, in the cloister in the little Capuchin convent of S. Damian at Assisi. Of 1507, two years older, is the beautiful Adoration of the Kings, from S. Agostino, in the Pinacoteca, No. 8; of 1512, is an altar-picture in *S. Francesco de'*

[f] *Zoccolanti*, at Matelica, near Fabriano. These scholars are, in some of their more distinguished works, more original and genuine than the master in his average later productions; but for the most part they are somewhat weak, and when the last of them tried to unite the principle of style of the Roman school with their own faulty rendering of form, they fell into a poor manner.

[*Giannicola Manni.* Principal

[g] picture, the *Conversion of Thomas* in S. Tommaso at Perugia; the second room of the *Cambio* is of

[h] his later time, with Sienese influences. Several excellent single Saints on a pier of the *Cathedral.*

[i] *Tiberio d'Assisi* painted a series of frescos from the life of S. Francis in the *Cappella della Rosa* of S. M.

[j] degli Angeli, below Assisi. Among Perugino's especial scholars, *Sinibaldo Ibi* deserves mention (Gubbio, the principal church; Rome, *S. Francesco Romana*). The *Alfani*

[k] must be regarded rather as imitators of Raphael than as pupils of Perugino. The father, *Domenico di Paris Alfani* (1510-53), received from Raphael the cartoon for a *Ma-*

[l] *donna with Saints* of 1518 (Pinacoteca, No. 59), and he betrays this overpowering influence in all his works. His son *Orazio* (1510-83) is entirely swayed by models of the most different sorts. *Adone*

[m] *Doni* (1532-75) shows in the Adoration of the Kings in S. Pietro (fifth pier on the left) all sorts of foreign influences along with Perugineque character. A Last Supper of 1573 in the *lower church* of

[n] Assisi; there, too, the mannered frescos of the *C. S. Stefano*; an

[o] altar-piece in the cathedral of Gubbio. *Gerino da Pistoja* is a constrained imitator of Perugino.—Mr.] Altarpiece of S. Agostino, of Borgo San Sepolcro (1502), and Madonna with Saints (1509) in S. Pietro, of Città di Castello. Last Supper (1513) in S. Lucchese, near Poggibonsi. [*Bertucci* or *Gio-*

[p] *vanni Battista*, of Faenza (1502-16) imitates Pinturicchio and Palmezzano. Most notable his Madonna of 1506, in the Gallery of Faenza. *Jacopo Sicolo*, a disciple of Spagna, shows well in a Virgin with Saints

[q] (1538) in the church of S. Mamigliano, and a Coronation of the Virgin (1541) at Norcia. *B. Capo-*

[r] *rali* combines the Peruginesque with something of Fiorenzo and Benozzo. Madonna at Castiglione

[a] del Lago. *G. B. Caporali*, imitator of Perugino and Signorelli. Frescos of the Villa Passerini, near Cortona.
[b] *Melanzio's* works are all in churches in Montefalco and its suburbs.
[c] *Bernardino da Perugia*, a sort of double of Pinturicchio, is old-fashioned and feeble, and in some of his works a copyist of Raphael, ex. g., Marriage of St. Catherine in S. Catherine, of Perugia. Other
[d] pieces in the *Perugia Gallery*.

FRANCESCO FRANCIA AND HIS SCHOOL.

We return once again to Bologna, on account of *Francesco Francia* (born about 1450, died 1518), whose feeling is essentially related to that of Perugino, or was directly inspired by him. In painting, originally a pupil of Zoppo di Squarcione (?), or rather of Costa, he had, till late in manhood, especially applied himself to the goldsmith's art, and also made architectural plans and sketches. Afterwards, between 1480 and 1490, most probably in Florence, he might have learned to know Perugino in his best time, perhaps when he was painting the fresco in S. M. de' Pazzi. (It must be understood these are but hypotheses.) And accordingly one of his earliest known pictures, the Madonna Enthroned, with six Saints and an Angel playing a lute, of the year 1494 (the date has been wrongly altered to 1490) (*Pinaco-*
[e] *teca* of Bologna, No. 78,) is the most Peruginesque of all his works, splendidly painted, and possessing that depth of the partially ecstatic expression which only belongs to Pietro himself in his best middle period. Also an Annunciation with two Saints (No. 79 of 1500) belongs doubtless to this time. The Madonna enthroned between two porches, with four Saints, as well as the Adoration of the Child with Saints and Donators (No. 80 & 81 the last of 1499), are no longer in their original condition. Later on also, he appears constantly to have had reminiscences of Perugino.

But by his connection with Lorenzo Costa there arose a singular mixed style, which his pupils also, among them *Giulio*, his cousin, and *Giacomo*, his son, as well as *Amico Aspertini*, adopted. The healthy, sometimes even coarse, realism which Costa more especially represented, and which also existed in Francia from the beginning, appears in continual opposition to the Umbrian sentimentality. This when engrafted on stronger, coarser forms assumes an air of peevishness. Especially the female Saints and the Madonnas seem to reproach the beholder for having the indiscretion to look at them. Yet Francia does not go into heavenly languors. On the whole, there is much more that is fresh, even knightly in him, than in the younger Perugino. He drew more carefully, and not only placed his figures more freely and less conventionally, but he knew how to group them in a life-like manner, although his feeling for lines remained very much undeveloped. The drapery is almost always natural, and freshly conceived for each figure. As an old East Lombard, he takes pleasure not in merely ornamental richness, but in the real appearance and modelling of costumes, armour, ornaments, &c. It was his wish and his will in those things to equal at least Mantegna. Still, narrative and action generally is not his strong point.

His most beautiful work in Bologna is the altar-piece in the C. Bentivoglio in *S. Giacomo Maggiore*, [f] dated 1490. Of the angels who surround the Madonna, those nearest to her are especially lovely; among the Saints, S. Sebastian is one of the most perfect forms of the fifteenth century. Other re-

markable pictures, the Madonna
a enthroned with Saints in *S. Martino* (first chapel on the left), where the landscape is given and treated quite in a Ferrarese manner (and indeed in Costa's). The altar-piece in the great chapel on the left in
b *S. S. Vitale ed Agricola*, beautiful angels hovering and playing on instruments round an old picture of the Madonna; the frescos on the right by *Giacomo Francia*, left by *Bagnacavallo*, of a considerably later time, but more especially the Visitation by the latter, almost entirely good and simple; in the Virgin, a lofty and touching emotion. The pictures from the *An-*
c *nunziata* of the year 1500; an Annunciation with four Saints, a Madonna with S. Paul, Francis and the kneeling Baptist, and a Crucifix with Saints in the Pinacoteca.

d The frescos in *S. Cecilia*, of 1509,* a work of the whole school, should not be looked at when the impressions of Florence are too recent. The narrative part of them is felt to have been borrowed thence, and with considerable constraint. Only as far as Francia's own design seems to go, the forms are noble and full of life; in both his own pictures, this is true also of the heads and of the whole treatment. But why does Cecilia turn away with such a fashionable modesty, while Valerian puts on the ring? For she is not the less stretching out her hand to him. (Costa's landscape backgrounds, comp., p. 75.)

Of Francesco's works beyond Bologna, the S. Stephen signed in
e the *P. Borghese* at **Rome** (where there are also two Madonnas) might be quite an early one; the Madonna enthroned with four Saints in the *Gallery* of **Parma** has strikingly
f symmetrical positions of the heads. The Descent from the Cross also, one of the earliest examples for the effect of an evening sky. In the *Gallery* of **Modena** is an excellent
g large Annunciation, early [by Bianchi-Ferrari, see antea p. 82, *d*.—Ed.] Of the famous picture at Munich (Mary in the *Rose-garden*) a copy in
h the Pinacoteca at Bologna. A later Annunciata in the *Brera*. The
i Deposition in the Turin Gallery, I know not how attested, resembles one of the best Milanese. [Besides these, the *Trinity* with Saints
j adoring, in S. Giov. Evangelista at Brescia [?by Ferramola] (Baptistery chapel on the left), and an altar-piece at *S. Frediano* at **Lucca**, de-
k serve attention.—Fr.]

Giacomo Francia's masterpiece, inspired indeed not by his father, but by the Venetians, and therefore free from sentimentality, is the beautiful *Madonna* seated with
l S. Francis, S. Bernardino, S. Sebastian, and S. Maurice, dated 1526, in the Pinacoteca at Bologna. What there and elsewhere remains of his shows a reproduction, sometimes pure, sometimes mixed, of his father's thoughts. One of the earliest pictures, the Adoration of the Child, in *S. Cristina*, the first
m altar on the right. Among the principal works must be counted the Adoration of the Shepherds of 1519 in *S. Giovanni* at **Parma**,
n second chapel on the right. A beautiful male portrait in the *Pitti*
o *Gallery*, **Florence**, No. 195 [really by Bonsignori.—Ed.] Later pictures, one of 1544, in the *Brera*.
p

From time to time the atelier became a manufacture of half-length figures, and conventionality and absence of thought went as far as in the worst moments

* The arrangement, according to the authors, is as follows:—

(Space for the altar).

Fr. Francia,	*Fr. Francia,*
Lorenzo Costa,	*Lorenzo Costa,*
Giacomo Francia,	*Giacomo Francia* (?)
Chiodarolo,	*Am. Aspertini,*
Am. Aspertini,	*Am. Aspertini.*

of Perugino. By the ennuyé peevish expression, you can tell the Madonnas of this period, even at a distance.

Amico Aspertini (1475—1552) in his earliest picture (he calls it his Tirocinium), which may have been painted about 1495, adopted the most Peruginesque style of Francia. *a* It is a large *Adoration of the Child*, by Madonna, Donors, and Saints, in the Pinacoteca at Bologna. The frescos of a chapel on the left in *b* *S. Frediano* at **Lucca** (stories of the face of Christ, *volto santo*, &c.), are delicately and carefully executed, with exquisite special detail, betray all varieties of impression as they were taken up *en passant* by a phantast who never became truly formed and independent. Once, when he was probably inspired by Giorgione, he painted *c* the picture in *S. Martino* at **Bologna** (fifth altar on the right); the Madonna with the holy bishops, S. Martin and S. Nicolas, with the three maidens saved by the latter.

By his brother, *Guido Aspertini*, there is a good, essentially Ferrarese Adoration of the Kings, in *d* the *Pinacoteca* at **Bologna**, No. 9. [Also *Giulio Francia*, seemingly brother of Giacomo, a certain *Ja-* *e* *cobus de Boateriis* (*Pitti*, No. 362), and the before-mentioned *Giov. Maria Chiodarolo* (see note, p. 100) in the Pinacoteca at Bologna, (No. 60) belong to the followers of Francia. Mr.]

NAPLES.

At **Naples**, under the last of the Anjous, René, and under Alphonzo of Arragon, pictures of the Flemish school had attained such a reputation that several national painters formed themselves directly upon them. This is true of *Simone Papa*, the elder, whose picture of *f* the Archangel Michael (*Naples Museum*) shows at least how gladly he would have followed the Van Eycks.

In the Flemish style there are *g* besides in *S. Domenico Maggiore;* in the sixth chapel on the right, or del Crocefisso, the Carrying the Cross; near the altar, a Descent from the Cross, and in the first chapel left of the entrance, a very brown Adoration of the Kings. In *S. Pietro Martire*, the excellently *h* coloured panel of S. Vincenzo Ferrer, surrounded by small coloured representations of his legends; [in the lower church of *S. Severino*, at *i* the high altar; above, the Madonna, below, S. Severino, between four Saints.—Fr.]

At this time appears the artist whom the Neapolitans are accustomed to boast of as the father of their painting, *Zingaro* (or *Antonio Solario*). The entirely uncritical Neapolitan history of art attributes to him, besides a romantic history, works of the most various origin; among them, some of those above-mentioned; while, in fact, there exists by him no single authenticated picture. What actually comes out is only that along with the Flemish influence the school of Umbria found acceptance in Naples; of any independent character in Neapolitan art there can be no question. What deserves most attention among the works ascribed to Zingaro, are the twenty frescos of one of the courts of a convent at *S. Severino* (best light in the *j* forenoon). This is an excellent work of the end of the fifteenth century, which shows a knowledge of the Florentine and Umbrian works of the time. Even the costumes only belong to this time. The life of S. Benedict has never been better represented, if we except Signorelli's frescoes in Monte Oliveto, (Tuscany). The type of man here represented is indeed inferior to the Florentine, and in the nose, expression of eye and

lip, has something coarse and low-featured. But this is lost sight of in the number of living and powerfully depicted figures and likenesses; the forms move with grace and dignity on a middle distance, behind which the architectural or landscape background stands out easily and pleasantly. The master understood, for instance, as well as Giorgione, the delightful effect of slender stems, thinly clad with foliage, which rise up before and near steep masses of rock. In general, the landscape is treated here with complete understanding as a scene for important events, with the Flemish fancifulness and overcrowding. One never sees any sinking into conceits or heaviness; a harmonious noble style enlivens the whole.* The quiet court, with the gigantic plane splendid still in decay, an oasis in the midst of the world of Naples, heightens the impression (unfortunately badly restored lately). [Next to this work ought to stand the great Madonna with Saints named Zingaro in the
a *Museum* (Room 25, No. 6), a comparatively unintellectual work [of Umbrian style]; and the Ascension of Christ with Saints at the sides,
b called *Silvestro de' Buoni*, in the church of Monte Oliveto, Cappella Piccolomini on the left of the Porch. —Fr.]

[The two *Donzelli* are Florentines, Piero (born 1451) being older than his brother Ippolito (born 1455).—Ed.] To them are ascribed some pictures by divers hands in the Museum of Naples, and a series of wall pictures in the ex-refectory of
c *S. M. Nuova;* on the north-east wall the Adoration of the Kings and the Coronation of the Virgin, in which Crowe and Cavalcaselle trace the hand of an Umbrian master, like *Francesco da Tolentino:* on the south-west wall the Bearing of the Cross, in life-size figures. This is, according to Schulz, by *Vincenzo Ainemolo.* To *Silvestro de' Buoni* are further attributed in *S. Restituta* in the
d Cathedral, Madonna with two Saints; other paintings in the *Mu-*
e *seum;* in his manner, *Cathedral* of
f **Capua**, in a chapel on the right, a Madonna with two Saints; *Cathe-*
g *dral* of **Fondi**, in a chapel on the right, a similar picture, signed. We should not mention this painter, nor his pupil *Antonio d' Amato* (a picture in *S. Severino*), but that
h among the works of the later Neapolitan school the eye rests gratefully on such pictures, in which the painters have sought to represent lofty subjects with simple methods.* In Rome, amongst other places in
i the *Palazzo dei Conservatori*, and in the Neapolitan States, especially
j at **Ascoli**, appears *Cola dell' Amatrice*, an inferior master, also influenced by the Flemish school, who painted in this style [from 1513 to 1543.—Ed.]

THE OLD GERMAN AND FLEMISH MASTERS.

What impression will be made by the old Flemish and old German pictures alongside of those products of a strong natural growth of artistic talent? It would be a great error to believe that Italy in the fifteenth and sixteenth century did [not esteem them; the comparatively large number in which they are spread through Italian galleries and churches, proves the contrary. Even if here and there it was esteemed only a luxury to

* Another life of S. Benedict, in the upper story of that double row of Ionic columns at the Badia in Florence, always seemed to me like an earlier work by the same master.

* The beautiful Adoration of the Shepherds, in S. Giovanni Maggiore, first chapel on the right, might be by a Neapolitan follower of Lionardo.

possess northern pictures, the Italians of that time must always have felt and prized something special in northern art.

The old Flemish school of the brothers *Hubert* and *John Van Eyck* had, ten years earlier than Masaccio, fully carried out into practice the realistic tendency of the fifteenth century. Already in the lifetime of both brothers some of those pictures appear to have reached Naples, which afterwards had so great an influence upon the school there.*

Subsequently, it was, above all, the so-called technical method which gave special worth to the old Flemish pictures, that is, the deep glowing light in the colours, which diffuses a poetical charm even over the prosaically-conceived characters and events. As soon as possible, they learnt the methods of the Netherlanders. The new vehicle, the oil (and the not less essential varnish) was not, by any means, the chief thing; much higher problems of colouring (of harmony and contrasts) must have been silently worked out on this occasion.

They were likewise impressed by the delicate completeness which makes a perfect jewel out of every good Flemish picture. Lastly, the Flemish treatment of landscape and architecture so true (comparatively) in linear and aërial perspective, gave a decisive impulse to Italian painting.

As to their conception in general, the Flemings gave to the Italians nothing which they could not have obtained by their own powers, though in a different manner. But people felt in the devotional pictures of the first the more harmonious seriousness, disturbed by no effort after beauty (being quite indifferent to the object represented). In the time of Michael Angelo the Flemish pictures were regarded as more "pious" than the Italian.

The immediate pupils of the v. Eycks, and also those indirectly influenced by them, are in some ways excellently represented in Italy.* [*Cristus* is to be studied *a* in two fine portraits, male and female, No. 749, in the Uffizi, and a Virgin and Child (No. 359) in the Gallery of Turin.—Ed.]

By *Justus v. Gent* is the chief picture out of *S. Agata*, now No. *b* 46 in the town gallery of Urbino, the Institution of the Last Supper, 1474. Among the spectators the authentic portraits of the Duke Federigo di Montefeltro, with his wife and sons, and the ambassador of the Shah of Persia. *Justus de Allemagna*, who in 1451 painted a great *Annunciation* in fresco in the *c* cloister of S. Maria di Castello in Genoa, is apparently another German master of that time, as more particularly appears in the mild rich-blond Madonna. The circular pictures with Prophets and Sibyls in the vaulting seem to

* [The S. Jerome with the lion, in his most realistically represented study (Museum of Naples) Sala di Raffaelle, No. 31, can yet lay no claim to the name of *Hubert v. Eyck*. The colour, everywhere scratched and cracked, as is never the case in real Van Eycks, the half heraldic lion, the streaks and lines in place of real letters in the inscriptions, but after all, the inferior execution must, in spite of all authorities, prevent us from giving such a name; and we must ascribe the picture to one of the Neapolitans (??) affected by Flemish influence—Fr.] The Adoration of the Kings in the church of the Castello Nuovo, in the choir on the left, was also regarded formerly as a work of *J. v. Eyck;* it is a very weak, dull production, with touches of Raphael, Lionardo and the Flemings, and there is no question of its being the work of any great Master.—Mr.

* We have paid no attention to the names showered on the old Flemish and old German pictures still in Italian galleries, where A. Duro, Olbeno, Luca d'Olanda, are mere collective names, and the reader must consider all pictures of these masters not mentioned here as essentially non-genuine.

belong to a harder but still German hand.

The most important work of *Hugo van der Goes*, from *S. M.* a *Nuova* in **Florence**, now in the newly-arranged Museum of the Arcispedale, beside the church, a large Adoration of the Child by Shepherds and Angels; on the wings, the Donor, with his sons and two protecting Saints; his wife, with a daughter and two female Saints. The Virgin and the angels display the type of V. d. Goes, timid, yet not devoid of charm; but the side pictures have all the striking Flemish individuality. From this and similar pictures the old Florentines may have learnt the art of portraiture. [At Polizzi in Sicily a Madonna, with S. Catherine and S. Barbara, like the Nativity of S. b M. Nuova.] In the *Uffizi*, the beautiful little picture of a Madonna enthroned with two angels, under a splendidly ornamental Renaissance arch, No. 703. No other contemporary school followed out precisely this idea; no one could have produced so brilliantly beautiful and tender an easel picture. [Certainly by Memling, by whom, likewise, are a portrait of a Man, No. 769, and S. Benedict, panel of a diptych once in S. Maria Nuova.—Ed.] Much like H. v. d. Goes is the painter of a precious little picture of the Death of the Virgin in the c *Sciarra Gallery* at **Rome**, if it is actually not by him. The emaciated, dreary features of most of the spectators go indeed to an extreme which even Castagno and Verocchio did not overstep. [The remarkable original picture of this composition is in the *National Gal-* d *lery* in **London**, ascribed to Martin Schön. — Mr.] According to Waagen, they belong to a master of the Calcar school.

"In the manner of Roger v. d. Weyden"—[surely by Memling.—Ed.], so must I designate a *Descent from the Cross* which for several c years has been exhibited in the Doria Gallery at Rome. Here we see northern art at a disadvantage, not because of the expression of pain carried nearly to grimace—Guido Mazzoni, for instance, goes much further, and adds pathetic gestures to it,—but on account of the want of beauty in the arrangement, which is so common in this school when it forsakes architectonic or decorative symmetry, and of the faulty form of the body, otherwise so carefully executed. Another Deposition in the *Uffizi*, f No. 795, ascribed to *R. v. d. Weyden*, raises the question how it could be possible that the old Netherlanders should observe the details of reality with so sharp an eye, and copy it with such a sure and unwearied hand, and yet so misconceive life and action as a whole. The delight of the Florentines in lively action was entirely wanting in them. (There is another Deposition after *Roger v. d. Weyden*, in the *Museum* g of **Naples**.*)

A very famous triptych, said to be by Van Eyck, miniature-like in delicacy of execution, has lately been placed in the *gallery* at **Pa-** h **lermo**.—M. H. [Now assigned to Memling.—Ed.]

By *Hans Memling* there is a masterpiece in the *gallery* at **Turin** i of the greatest value, which surpasses all pictures of a similar kind in Italy. The Seven Sorrows of the Virgin all combined in one picture, the counterpart to the Seven Joys of the Virgin, in the Pinacothek at Munich. There is an old and good copy after the famous S. Christopher at Munich, in the *gallery* at **Modena**. There, too, by a painter who may stand between Memling and Metsys; Mary and

* It is well known that to attribute this and similar pictures to *R. v. d. Weyden* the younger has been found to be impossible by authentic documents.

S. Anna in the open air, giving fruit to the child.

According to the latest investigations, another very important master of the Van Eyck school,
a *Gerard David* of Bruges, has been declared the author of an excellent Madonna, two-thirds of life-size, between S. Jerome and a bishop, in the conference hall of the town palace (formerly Doria Tursi) at Genoa. In the same hall are a crucifix with Mary and John, by an excellent early Netherlander, beautiful and distinct in character. Two other old German pictures are late and insignificant.—Mr.]

b In the *Gallery* at **Turin** there is a great Flemish Adoration of the Kings of the end of the fifteenth century [in the manner of *Hier. Bosch.*—Mr.]

The picture of S. Catharine of Siena, with a view of a town, in the
c *Academy* of **Pisa**, may be the work of an early Dutch painter of the fifteenth century.

Of the work of Germans of the fifteenth century there is very little to be seen in Italy. Their works gave just what was most admired in the Flemings, but imperfectly and at second-hand; namely, the delicate splendid perfection of work, the glowing colour, the picture of the world in little. Still, there are [in
d the *Museum* of **Naples** various pictures on folding panels, now divided, among others, Adoration of the Kings, of which one belongs to *Michael Wohlgemuth.* There is something touching in these fair, helpless-looking creatures in their kingly array, when one thinks of the decided will and capacity of the Italians contemporary with them. But we need not especially reverence the German school of the fifteenth century. It persisted in its deficiencies with a composure which could hardly be quite faithful. As it was too troublesome to learn to represent the spiritual through the corporeal, the expression of the soul in the movement of the body, there arose a great superfluity of unapplied fancy, which then turned to what was bizarre and extraordinary. One sees, for instance, in the *Uffizi*, a
e Resurrection of Lazarus, with side pictures and (better) outside pictures, dated 1641, by *Nicola Frumenti*, whom we may guess to have been a master from the district of the Colmar school. Who gave this (by no means unskilful) painter the right to produce his horrible grimaces? The life of Dürer and Holbein, who had the firm and noble resolve to attain to the truth, was passed for the most part in the struggle against such and similar mannerisms.

It is time to pass on to the great masters of the beginning of the sixteenth century. Italy possesses considerable treasures also of this period of northern art.

First, a masterpiece of one of the most distinguished Flemish masters, about 1500. In *S. Donato*, f at **Genoa**, at the beginning of the left aisle; a rich Adoration of the Kings; on the side wings S. Stephen with a Donor and St. Magdalen, with a landscape background in the manner of Patenier. [Probably by *Bernard von Orley*, with a distinct reminiscence of *Mabuse.* — Mr.] Here the severity of the old Netherlanders is lost in a mild grace of feature and movement; the heads, as if freed from a curse, are pale with the smile of recovery; the colours, no longer confined to the gemlike brilliancy of the early pictures, pass into soft transitions and reflections; but the love of brilliant detail seeks for new problems—for instance, in special very highly finished representations of jasper pillars, gold ornaments, etc. The double portrait in the collection of painters' portraits in the *Uffizi*, signed 1520, which then g

passed for that of *Quentin Metsys* and his wife, ought rather, on account of the reddish flesh tones, to be placed in the school of the *Master of the Death of the Virgin.* The portrait of a cardinal in the
a *Corsini Palace* at **Rome**. Room 6, No. 43 (Albrecht of Brandenburg?), is an excellent work of a similar tendency. So, also, the highly finished Discovery of a relic, in the
b *gallery* at **Turin**. A Netherlander of the same time, first-rate, erroneously called Holbein, *Pitti*, No. 223, a portrait. Of the genre pic-
c tures of Quentin Metsys and his school, which are best described as scenes of Antwerp counting-house humour, there are several in Italy.
d Among others in the *P. Doria* at **Rome**, two Misers with two spectators.

Of the contemporary Netherland landscape painting some idea is given by a beautiful picture in the
e *Pal. Pallavicini* (*Str. Carlo Felice*) at **Genoa**: it is a Repose during the Flight in Egypt, in one of those retired wood landscapes which set before us one of the most beautiful poetical sides of northern art of that time (not by *Patenier*).

By *Herri de Bles* there is a beautiful landscape with a ruin in the
f *Uffizi*, No. 730; his Tower of
g Babel (*Academy* at **Venice**) was painted for the sake of the figures;
h in his Pietà (*S. Pietro* at **Modena**, second altar on the right) the landscape appears to be treated partly in a Ferrarese manner.

[*Lucas van Leyden*, who, as "Luca d' Olanda," has become but too familiar to Italian custodes,* cannot claim with certainty a single one of the pictures ascribed to him, and we must give up the naming them as beyond the limits of this book. Among the best is the Ecce Homo, in the Tribune of the *Uffizi* i at **Florence**, which shows the hard hand of *H. Hemessen.*—Mr.]

By the elder Breughel there are in the *Museum* of **Naples**, among
j others two tempera pictures on linen; one, with the allegory of the Penitent deceived by the World, is signed and dated 1565; the other represents the parable of the Blind. [By *Hieronymus Bosch* is a Temptation of S. Anthony (under the name Cranach, in the *Palazzo* k *Colonna* at **Rome**.—Mr.] By the Flemish contemporaries of Breughel, who had passed over to the Italian manner, there are in Italy few things worth mentioning, or else they bear the Italian names of the originals who prompted them. Several of these Netherlanders produced copies, and pasticcios after Lionardo and Raphael, which then and later misled people.

There is a tolerably large category of pictures which, in the absence of more special knowledge, I must describe as Flemish—Lower Rhenish. This style, recalling most the treatment of Qu. Metsys, in the years between 1510—1530, prevailed variously from Flanders to Westphalia. To this group belong the masters *Jan Mabuse (Malbodius)*, *Bernhard von Orley*, *Joachim Patenier*, *Herri met de Bles (Civetta)*, *Jan Mostaert*, *H. Hemessen*, *Jan Schoreel*, *Michel Coxcie*, *Lambert Lombard*, *Victor* and *Heinrich Dinwege*, from Dortmund, and, above all, the anonymous *Master of the Death of the Virgin*, whose chief picture, the Adoration of the Kings, in the Dresden Gallery, comes from the neighbourhood of Genoa, where many pictures of this school are found. The most beautiful and richest of these pictures, in the Museum of Naples, Sala di Raffaelle, No. 28, is a great

* See above, note to p. 103. The most absurd is in the catalogue of the Turin gallery, of 1857: Coronation of Henry IV. of France, by Lucas Damez of Holland, born 1494, died 1533!—Mr.

Adoration of the Kings with Donors, Saints, Monks, Nuns, and a number of angels, among splendid renaissance-ruins, with a rich view seen through, signed 1512. The pretended monogram A. D. is not to be found. Dürer is not to be thought of; the treatment of the black outlined heads is quite peculiar, and not corresponding to that of any known master.* The
a same *museum* contains, in the same hall, Nos. 25 and 26, two altarpieces and several other smaller pictures likewise valuable of this
b kind. In the *Brera* at **Milan**, No. 432, a picture divided into three parts (Birth, Adoration of the Kings, and Repose during the Flight).

Lastly come the German painters of the best time. They, too, must be mentioned here, because in their development they were parallel only with the great Italians of the fifteenth century.

By *Albert Dürer*, even after abstracting all pictures falsely ascribed to "Alberto Duro," there are still a whole series of genuine pictures left. They begin with the wonderful portrait of his father in
c the *Uffizi*, of 1490, No. 766 [while his own fancifully costumed portrait, No. 498, is only a copy of the excellent original in Madrid.—Mr.] Then follows a masterpiece of his middle time, the Adoration of the Kings, Tribune of Uffizi, 1504, and an excellent drawing of the Crucifixion done in green, heightened with white, 1505, in the fourth room on the right from the tribune inclosed in a cover painted by
d *Breughel*. In the *Borghese Gallery*, Room 12, No. 37, a beautiful male portrait of 1505, according to Waagen's conjecture the likeness of Pirkheimer. A reminiscence of his stay in Venice, 1506, is the Christ among the Doctors, a half-length figure picture, in part truly Venetian, but in part somewhat grotesque, in the *P. Barberini* at **Rome**. *c* [Also a portrait in the Palazzo Brignole at Genoa.] By the way, look among the paintings executed by *Carpaccio*, 1502—1511, in the *Scuola di S. Giorgio degli Schiavoni* at *f* **Venice**, for the picture of S. Jerome in his Study, and compare it with Dürer's famous engraving of 1514, in order to see how, perhaps, the first timid attempt of the former gave the impulse to produce this imperishable work. [*Cavaliere S.* *g* *Angelo* at **Naples**, possessed in 1861 quite a small picture of 1508; a weaver of garlands at the window. An excellent little Ecce Homo, half-length picture of 1514, in *Casa* *h* *Trivulzi* at **Milan**.—Mr.]

Of the later time are the two Heads of Apostles in the *Uffizi* *i* (1516 in tempera), which do indeed display Dürer's whole energy, but not the high inspiration which was reserved for his last work, the picture of the Four Apostles in Munich. [And a Madonna of 1518 in the gallery of Marquess Gino Capponi at Florence.]

The life-size pictures of Adam and Eve, *P. Pitti*, which may have *j* been painted about this time, if they really are by Dürer, at least show not unbeautiful form in movement. [These are certainly the originals from which the pictures in Madrid and Mayence are copied.—Mr.] His latest work existing in Italy, the Madonna of the year 1526, in the *Uffizi*, No. *k* 851, is already impressed by the spirit of the approaching reformation, without glory and adornment, harsh and domestic.

These works hang partly in the same rooms which contain Raphael, Titian, and Correggio. Can we only be just to them in a historical

* According to Waagen, by a Westphalian, resembling *Victor* and *Heinrich Dunwege*.

spirit, as it were, only "excuse" them? In any case Dürer, from the point of view of mere work, would hardly lose near Raphael: the life and freedom, though but comparative, which German art, certainly too late, owed him, was something immeasurable, which, without the lifelong effort of a great mind, could never have been mastered. But, also, measured according to an absolute standard, these pictures have a high value. The forms, without any ideality, but also without vague abstraction, correspond, that is in the pictures where the fancifulness of youth has been overcome, in the highest degree, to what he wished to express by them; they are the fittest robe for his kind of ideality. All gained by his very own work, the man and the style always identical. How many in the sixteenth century can boast of this? How have they all through whole schools been merely echoes in feeling and in expression?

Of Dürer's pupils *Hans Schäuffelin* *a* is represented in the *Uffizi* by eight pictures, with the legend of Peter and Paul, which belong to his best works. The pupils again fell into the fantastic manner from which Dürer had gradually freed himself by great effort. In *Albrecht Altdorfer*, to whom belong two pretty *b* pictures of the *Academy* of **Siena**, signed, this manner takes quite a pleasant Romantic form, especially in the landscape.

By *George Pencz* there is, in the *c* Collection of Painters in the *Uffizi*, No. 436, an excellent youthful portrait. [Genuine and signed, painted in 1544, therefore not his own portrait.—W.]

By *Lucas Kranach* there is an early and, one might say, quite surprisingly good small picture *d* (1504) in the *P. Sciarra* at **Rome**; the Holy Family with many singing and dancing Child-angels in a fanciful landscape, after the manner of the Franconian school [now in a private collection at Berlin. —Ed.] Also good, one of the so-called Venuses (in a red cap with a gold chain and a transparent veil) with a Cupid Stung by Bees, of 1531, in the *Borghese Gallery* at *e* **Rome**. For the rest there exist no works of first-rate merit by him in Italy. Adam and Eve in the Tribune of the *Uffizi*, Saxon Dukes, and *f* so forth, in another room. A little St. George in a bright landscape, No. 751, is worth all of this. One of the best examples of the Adulteress before Christ in the *Museum* *g* at **Naples**.

By anonymous South German artists: an excellent, unfortunately much washed-out portrait of a Cardinal, in the *Museum of* **Naples**, as *h* delicately and intellectually conceived as any German portrait of the time; several portraits of the house of Hapsburg (Archduke Philip, Charles V., Ferdinand I.), partly South German, partly Flemish, in the same room of the Museum of Naples, in the *P. Borghese*, *i* at **Rome**, and in other places. [By *Christopher Amberger:* the portrait of Charles V., in the *Academy* at *j* **Siena**, Quadri diversi, No. 54—a masterpiece.—W.]

By *Nicolas Manuel*, *Martin Schaffner*, and *Hans Baldung*, I know of no picture. On the other hand, the great *H. Holbein* the younger had, like Dürer and Lucas van Leyden, the fate to become a general name.

In the *Uffizi:* (1) The genuine, *k* excellent finished portrait of Richard Southwell, aged 33, of 1537;* the portrait of Holbein himself, in the Collection of Painters (that is a head drawn

* The inscription bears the 28th year of Henry VIII.'s reign.

with chalk and pencil, tinted with little colour on a sheet of paper, which, later enclosed in a larger sheet, was provided with a gold ground, and completed by the additions of a coarse, clear blue-grey smock-frock). Originally, very likely by Holbein, in the style of many of the portrait-heads found at Windsor; in spite of all ill-treatment and varnishing, the parts, for instance, round the left eye and the mouth, are still excellent. But the individual represented with the light grey eyes, the square-shaped face, and the coarse upper-lip, is not Holbein, and the inscription not original. [But it is a true copy of a genuine one existing there, and the portrait must be a likeness of himself.—Mr.]

Of all the other portraits called Holbein only two likenesses of Erasmus can be accounted genuine; *a* that in the *gallery* at **Parma**, 1530, *b* [and one in the *gallery* at **Turin**, soft as velvet, and firm also, unfortunately somewhat washed out. *c* —Mr.] The one in the *Museum* of **Naples** is placed in too imperfect a light for close examination. [That of Parma so repainted as to preclude quite a safe opinion.—Ed.] *d* [In the *Manfrini Palace* is a genuine, though not interesting, youthful picture of the master, of the year 1513, a young man, with a silver cup rimmed with gold in his right hand, the left leaning on a balustrade; the hands painted over. The well-known background, with renaissance architecture and ornaments.—In the *public gallery* of *e* **Rovigo**, also, a portrait of King Ferdinand, which appears quite genuine.—Mr.]

Under the name of Holbein are found some of the miniature paintings of the early French school, in the manner of *Clouet*, named *Janet*. The equestrian portrait of Francis *f* I., in the *Uffizi*, is one of the best; others in P. Pitti; also at **Genoa**, in the P. Adorno, etc.

GLASS PAINTINGS.

For my own part, I should gladly dissuade persons from the study of Italian painting on glass, so injurious to the eyes, in order that the sight may be reserved for the examination of frescos. But since there exists a very considerable number of remarkable works of this kind, I must not altogether pass them over. Especial study of the subject is not here to be expected.

Glass-painting may have been practised here and there during the whole of the later Middle Ages, but on a large scale it only came in with the Gothic architecture of the North. I can recall no painted glass of the Romanesque style. Even in quite late times many of the most important works are executed by transalpine artists, or, at least, by those who had been educated in the North.

How much of the painted glass of *Milan Cathedral* still belongs to *g* the time of its building I cannot state; that of the great windows of the choir is modern; that of the south side, which again suffered injury in 1848, will have to undergo restoration.—The great window in the choir in *S. Do-h menico* at **Perugia** (1441), is attributed to a certain *Fra Bartolommeo:* a series of histories, and four rows of saints, somewhat commonplace in style. A great part of the pictures in glass in the *Cathe-i dral* of **Florence** (since 1436) were by a Tuscan educated at Lubeck, *Francesco di Livi*, from *Gambassi j* near **Volterra**; but the greater number are ascribed to the famous bronze-worker, *Lorenzo Ghiberti*, especially the three front circular windows. Neither one nor the

other make a striking, overpowering expression. Far more characteristic is the Descent from the Cross in the front central window
a of *S. Croce*, which is said to be an authentic design of Orcagna. Paintings on glass begin to be more interesting only after this time, because the powerful Italian realism of the fifteenth century also interpenetrates them; henceforth they are distinguished from the contemporary northern pictures not only by the style of drawing and conception, but also they serve decorative purposes more freely, and at the same time attempt much more to be real pictures with separate meaning than in the North.

Out of German and Italian realism was combined the style of the preacher and lay-brother, *Jacob von Ulm* (1407–1491), who produced the splendid picture in *S.*
b *Petronio*, at **Bologna**, of the fourth chapel on the right, and perhaps also that of the fourth on the left was constructed under his direction. Of the remaining windows of this church, the one in the seventh chapel on the left (C. Bacciocchi) is remarkably beautifully executed, after the vigorous design of *Lorenzo Costa;* of similar style, is that of the fifth chapel to the left. That of the ninth chapel on the right is supposed to be after a sketch of *Michelangelo's;* but the motives of the single saints distinctly remind us of *Bandinelli's* figures in relief in the Florentine shrines in the choir; the execution is very rich in colour for this later period. —*Costa*, too, is doubtless the author of the circular window of *S. Gio-*
c *vanni in Monte* in **Bologna**. (John on Patmos; the windows next to it inferior.) In *S. Giovanni e Paolo,*
d at **Venice**, the great window of the right transept is considered to be the composition of *B. Vivarini;* the upper series of figures are more in Vivarini's style than the lower. [The last are by *Girolamo Mocetto.* —Fr.]

The great window of the choir in S. M. Novella, in Florence, by *Alessandro Fiorentino* (?) (perhaps *Sandro Botticelli?*), of the year 1491,* is only of moderate excellence; on the other hand, the painted glass of the adjacent C. Strozzi may be called the best in Florence; it seems composed in harmony with the frescos of *Filippino Lippi*. There are some good smaller pieces of work also in *S.* *e*
Spirito, in the *C. dei Pazzi*, in *S.* *f*
Croce, in *S. Francesco al Monte*, in *g*
S. Lorenzo, of a recognisable general type which seems to indicate the composition of a Florentine, and the execution of a Northerner.

Lucca possesses, perhaps, the best thing of this whole style in the beautiful windows of the choir of the *Cathedral;* they remind us *h*
most of the windows of the C. Strozzi. The other painted glass, also of this Cathedral, is of the best. In *S. Paolino*, there is some *i*
glass in the same style, somewhere about the year 1530.—In the *Bap-* *j*
tistery of S. Giovanni the circular window with the figure of the Baptist, of the year 1572.

In **Arezzo**, the beautiful painted *k*
glass of the Annunziata is still of the fifteenth century; but in the Cathedral we meet the most famous painter of Raphael's time, *Guglielmo da Marcilla.* He it is who adorned both the side windows of the choir of *S. M. del Popolo* at **Rome** with *l*
stories of Christ and Mary—in the time of Julius II., apparently after compositions of an excellent Umbrian master. [The colouring, unlike the early French and German painting on glass, appears dull, cold, and watery.—Mr.] Later, in the

* [The window was painted from Ghirlandaio's designs, during the tenure of office of the prætor Alexandrini, whose office, indicated by "*ptoris*," was interpreted to be that of a painter.—Ed.]

a *Cathedral* of **Arezzo**, he may have followed other models or his own invention; at any rate, his style is here, on the whole, the same which characterises the Netherlanders then working in Italy. The limitations of this art, which has to be subordinate to architectonic symmetry and absence of action, not only because it must avoid disagreement with the vertical designs of the Gothic windows, but more in order to refrain from complicating its immense resources of colouring with other distracting elements, of effect;—these limits are here entirely forgotten, as so often in the glass painting of the sixteenth century; they are pictures transferred to glass.*

b In the *Cathedral* of **Siena**, the glass painting of the large front circular window—a Last Supper—was executed by *Pastorino Miccheli*, 1549, after a somewhat mannered composition not very suitable for the style by *Perin del Vaga*.

In reality, the whole art found little sympathy that could be spared from the engrossing interest given in Italy to ecclesiastical fresco and oil painting; it has, as a rule, the character of an accessory of luxury.

CHAPTER VI.—PAINTING OF THE SIXTEENTH CENTURY.

WITH a conscious knowlege of its own strength, and free from dependence on any existing types, —without even a tendency to imitate exactly any of the models of antiquity, art, at the close of the fifteenth century attained the highest level to which it was predestined to ascend, and rose new born out of the study of life and character which had been the special aim and purpose of the new age. It rose not as a mere indication or purpose, but as an accomplished fact; and not until art in the fifteenth century had mastered the expression of every kind of life did she, simplified and at the same time infinitely enriched by her achievement, create at last the highest form of life.

Then and there it springs forth, suddenly, like a flash of lightning, not simply the fruit of persevering endeavour, but like the gift of heaven. The time had come. Out of the thousand elements proved to be capable of delineation, out of the wide extent of life which had formed the domain of art from Masaccio to Signorelli, out of time and nature, the great masters now gather eternal truths for imperishable works of art. Each has his way, so that one beauty does not exclude another, but all together form a multiform revelation of the highest. The time of full bloom is indeed but short, and even then those who failed to reach the goal still continued to work in their old way; among them some excellent and even great painters. We may say that the short lifetime of Raphael (1483–1520) witnessed the rise of all that was most perfect, and that immediately after him, even with the greatest who outlived him, the decline began. But this perfect ideal was created, once for all, for the solace and admira-

* In the central window of the façade of the Anima at Rome there is said to be still a Madonna of Guglielmo.

tion of all time, will live for ever, and bear the stamp of immortality.

LIONARDO DA VINCI.

Lionardo da Vinci (1452–1519), the pupil of Verrocchio, ensures to the Florentine school the well-deserved glory of having given birth to its liberating genius. A wonderfully gifted nature, whether we take him as architect, sculptor, engineer, physiologist, or anatomist, always an originator and discoverer, and withal in every other relation the perfect man, strong as a giant, beautiful even in old age, and famous as a musician and an improvisatore. We cannot say that his powers were diverted into too many channels, for a many-sided activity was in his nature; but we may lament that so few of his designs in all branches of art were carried out, and that of those few the best part has been destroyed or only exists in fragments.

As a painter, again, he combines the most opposite gifts. Perpetually endeavouring to make clear to himself the anatomical causes of all physical appearances and movements, he then turns with admirably quick and sure rendering to the intellectual expression, and gives the whole scale from heavenly purity to the depths of absurdity and corruption. His pen sketches, of which many are exhi- *a* bited in the *Ambrosiana* at Milan, give the richest proofs of this. In him are united the beautiful soul of the enthusiast with the strongest power of thought and the highest understanding of the conditions of ideal composition. He is more real than all earlier artists where the point is reality, and then again sublime and free as few have been in any century.

His earliest preserved works* are portraits, and in those his peculiar manner of painting can best be traced. A few words concerning the general style of portrait painting at that time may be allowed us here.

We constantly observe that during the fifteenth century and through the whole lifetime of Lionardo and Raphael hardly any but very distinguished characters were painted separately, at any rate, except at Venice, where in Giorgione's time portrait painting began to be a luxury considered suitable to the rank of aristocratic personages.

In the rest of Italy the separate pictures (not those merely introduced into wall paintings and church pictures) even of princes are rare. *Piero della Francesca's* *b* double portrait, with the especially characteristic and graceful allegorical pictures at the back, in the *Uffizi*, No. 1300, might represent a contemporary tyrant and his wife [without doubt Federigo di Montefeltro, Duke of Urbino, and his wife Batista Sforza], the portraits of the Milanese *Bernardino de' Conti* in the *Gallery of the* *c* *Capitol*,* and in one of the Papal dwelling rooms of the *Vatican*, *d* perhaps represent princely children; so, too, the girl's head called *P. della Francesca* in *P. Pitti*, No. *e* 371 [more probably by Bonsignori —Ed.]; the female head arbitrarily named Mantegna [but also by Bonsignori—Ed.], in the *Uffizi*, No. *f* 1121, certainly represents a lady of

* The head of Medusa in the Uffizi is, as I believe, not only not the youthful work of Lionardo, described by Vasari, but not even a copy from it, rather an attempt made only after Vasari's description to produce something of the kind, perhaps by one of the Carracci. [Clearly no tyro, but a ready and determined hand, yet less suggesting to my mind the Carracci than the Milanese Lomazzo. —Mr.]

* [There are now no portraits by Bernardino de' Conti in the Capitol Gallery.—Ed.]

high rank, according to the catalogue, Elizabeth, wife of Guido Gonzaga, Duke of Mantua. We find more often self-painted portraits of artists, as, for instance, in the collection of painters in the *a Uffizi*, those of *Filippino Lippi* (still erroneously called Masaccio) of *Perugino*, of *Giov. Bellini* (ano- *b* ther in the *Capitoline Gallery*),* and in the same place in the rooms of the Tuscan school, that of a Medallist and of [Verrocchio by] *Lorenzo di Credi* (to whom besides is ascribed the portrait of a youth, almost Peruginesque in expression). For the likenesses of prelates of rank, even the Popes, we are limited up to Raphael's time almost entirely to monumental sculpture. The remaining portraits are almost only memorials, which were executed in honour of literary fame, of love, of near and close friendship, also of great beauty, and were often produced by the artist for the sake of preserving the memory of those qualities. For the sake of her beauty *Sandro* painted La Simo- *c* netta, *Pitti*, No. 353;† as an old friend, *Francia* appears to have painted the fine portrait of the *d* Vangelista Scappi in the *Uffizi*, No. 1124.‡

In manner of representation these works differ greatly. *Massacio*, in the *Brancacci Chapel*, already gives *e* a clever three-quarter view. *Andrea del Castagno* (youthful portrait in the *P. Pitti*) follows him to the best *f* of his power; *Sandro*, on the other hand, only gives a profile; excellent portraits by him, *Palazzo Strozzi*, Florence. The North Italians also *g* are divided: *P. della Francesca* gives heads in profile, with the sharpest and most exact modelling, which omits no warts or other detail, on a pretty landscape background; *Conti* also does profiles; *Mantegna* and *Francia* (also *Perugino*) give the heads quite in a front view, and endeavour by beautiful landscapes to give them a really ideal background. In the so-called *Mantegna* there is a mountain in *h* the last glow of Evening. The picture of the Medallist is almost a three-quarter view (with a landscape in the manner of Francesca);

* [The portrait No. 287, called Perugino, is now ascertained to be the likeness of another person. The portrait called Giov. Bellini, No. 354, is quite unlike that of the Capitoline Collection.—Ed.]

† [The portrait of the Pitti is not the likeness of La Simonetta.—Ed.]

‡ In this connection we may mention the woodcuts, To Distinguished Men, by Paolo Giovio, as the first great collection of portraits. The originals of these, collected from all quarters, those of the fourteenth and fifteenth centuries, certainly very much from frescos, were in the Palazzo Giovio at Como. There were among them (according to Vasari, Life of Piero della Francesca), for instance, a large number of heads which Raphael had copied from the frescoes of *Bramantino*, so rich in portraits, in the Vatican chambers, before he took them down to make room for Heliodorus and the Miracle of Bolsena; by Raphael's bequest they came through Giulio Romana to Paolo Giovio. In the sixteenth century the Medici had the whole collection copied by painters sent on purpose, and these copies, which still possess a higher authority than the woodcuts, now form a part of the great collection of portraits in the Uffizi, in the passage between the two galleries. [Unfortunately, executed by hasty workers of a poor kind, chiefly *Christofano dell' Altissimo*.—Mr.]

Another fine old collection, the Mantuan, with works of the excellent Veronese painter, *Francesco Bonsignori* (born 1455), seems to have been dispersed after the catastrophe of Mantua, 1630. (Comp. Vasari, in the Life of il Giocondo.) [It was sold in 1629 to Daniel Nys, who parted with it to Charles I. of England.—Ed.]

[A sort of ideal collection of painters is formed by the twenty-eight half-lengths of wise men, poets, learned men, etc., of ancient and modern times, which, having apparently issued out of the atelier of *Justus van Gent*, who was employed in Urbino in 1474, adorned the palace of Urbino, where the young Raphael copied a number of them (in his Venetian sketch-book). Half of these pictures are in the P. Barberini at Rome, in rooms very difficult of access; the other half has come into the Louvre with the Campana collection.—Mr.]

[a] so also *Lorenzo Costa* (*P. Pitti*) and *Giovanni Bellini*. *Lorenzi di Credi* follows Lionardo (a fine portrait of a man by him in *Palazzo Torrigiani*, [b] Florence.

In conception some of these portraits are noble masterpieces. But Lionardo surpasses them all in what is peculiar to himself, in the modelling, and gives to what he represents a breadth of higher life which is peculiarly his own and goes with his ideal. He too willingly uses the help of landscape, and thus gives the last touch in the portrait of the Gioconda (Louvre) to the thoroughly dreamy effect produced by this portrait of all portraits.

As he never could satisfy himself in his striving towards finished modelling, he sometimes employed colours which later on brought greenish tones into the shadows. But the lofty, intellectual grace in the head and attitude; the beauty of the hands in the genuine pictures designate clearly the time which uses the gift of character in the noblest manner.

In my opinion Italy possesses (not counting the coloured drawings) but a single genuine finished picture by Lionardo—that of Isabella of Aragon, wife of *Giov.* [c] *Galeazzo Sforza*, near her husband, in the Ambrosiana at Milan, Nos. 152 and 153, formerly called Ludovico Moro and his wife. This profile picture is beyond all description beautiful and charming, and of a perfection in the execution which excludes the possibility of any author but Lionardo. The picture of the Duke is unfinished and washed out. Among the drawings is one of a lady with eyes cast down, in black and red chalk, especially charming. [Italy also possesses a picture in which Lionardo had a share, the Baptism of Christ by Verrocchio, No. 43 in the *Academy* [d] at Florence.—Ed.]

[The Goldsmith in the *P. Pitti* [e] (No. 207) appears to me an excellent picture from the hand of *Lorenzo di Credi*. The so-called Monaca of Lionardo, also there, No. 140, a lady draped in black gazing at a convent building, is decidedly too weak for Lionardo. The head of a young man looking straight forward, with hair brushed back, in the *Uffizi*, No. 1157, is clearly late [f] (about 1540). Lastly, as to Lionardo's portrait of himself in the collection of portraits of painters, we must say boldly that, in spite of its great fame, this picture cannot now nor ever stand for an original work of the great Florentine. A man like *Schidone*, like *Sisto Badalocchio*, or a somewhat earlier imitator of Correggio, might easily have produced such a picture.—Mr.]

His remaining portraits are in foreign countries.

After these works, in which there is but the faint aroma of his ideal, those smaller works may follow in which it reveals itself without reserve. It was anticipated in the youthful heads of Verrocchio; but it reaches its full charm in Lionardo; the smiling mouth, the small chin, the large eyes, sometimes shining with a joyousness, sometimes slightly veiled by a gentle sorrow. Conventional expressions appear in all the fifteenth century; but here first we have an expression which a great master gives as his highest effort. It is undeniably one-sided, and easily falls into mechanical repetition, but thoroughly fascinating.

The Madonnas, Holy Families, and other compositions of which we are speaking are sometimes naive even to a genre character. But in them begins that higher feeling for lines, that simplicity which reaches perfection in Raphael. There is in him but an echo of the Florentine

domestic character of earlier Madonnas. Here, again, the most remarkable works are in foreign countries; and of those in Italy what are in the private galleries of Milan are unknown to me. [There are no more genuine paintings by Lionardo in private collections at Milan. Still, any one who has leisure will do well to visit the house of Duca Scotti, Duca Melzi, Don Giacomo Poldi-Pezzoli, etc. By Lionardo little will be found, or nothing certain, of his school that is good and pleasing.—Mr.] Of the works now in Italy very few are recognised as originals: far the greater number pass either for works of his pupils after sketches and ideas of Lionardo, or as direct copies from finished works of his hand.

These pupils, whose own works are still interpenetrated with the forms and motives of Lionardo, had attached themselves to him in Milan; amongst them we must first consider *Bernardino Luini* and *Andrea Salaino.*

a First of all, the beautiful *fresco* of the Madonna with a Donor on a gold ground is an original work, in an upper gallery of the Convent of S. Onofrio in Rome (1482); chiefly Florentine in character, so that the fellow-pupil of L. di Credi is felt. The somewhat strange bowed-down attitude of the child blessing is explained by the fact that originally it was held up by Mary in a waistband, of which the tempera colour has entirely disappeared.*

b [A *Madonna* called Scuola di Lionardo, in the Borghese Gallery, first room, No. 65, is, in my opinion, by *Giov. Pedrini.*—Fr.]

"Modestia e Vanità," in the Pal. Sciarra at Rome betrays, in the blended character of the modelling the hand of *Luini;* to judge from the not very beautiful hands arranged in parallels and right angles, the arrangement of these parts can hardly have been given by Lionardo. The characters are infinitely beautiful.

Of the half-length of John the Baptist (*Louvre*), with the highly *c* enthusiastic look, none of the copies existing in Italy give a satisfactory idea, not even that in Milan.

"Christ among the Doctors," a half-length picture; the original in England executed only by *Luini;* a good copy in the Pal. Spada at Rome. Incapable of representing the conquest of argument over argument, Painting here gave the victory to heavenly purity and beauty over stiffness and vulgarity. The conquered party are merely represented by half-length pictures, with whom the tellingly prominent chief figure hardly occupies itself. Too often, in the pictures of this subject, we have only a child in a large temple hall, lost among a crowd of men who seem as if they might show their full age in some rough way.

A Little Christ giving the Benediction, most probably executed by *Salaino,* in the *Borghese Gallery,* *d* first room, No. 33, appears to be a direct inspiration of the master. [Most likely by *M. d' Ogionno.*—Fr.]

There is a small repetition by *Salaino,* in the *Uffizi,* of the famous *e* picture of S. Anna, on whose knees sits Mary, bending backwards to the children. In expression as sweet as any picture of the master, and executed also with great tenderness, it yet shows how much the scholars were inferior to their original in drawing and modelling.

An original work of Lionardo[??]. is the sketch-painting in a brown tint of an Adoration of the Kings,

* [This fresco cannot be accepted without some further evidence as certainly a work of Lionardo's. It reminds us strongly for example of Cesare da Sesto.—Ed.]

a in the *Uffizi*; somewhat crowded, part of it only the first sketch, but most significant by the contrasts of the solemn devotion of these kneeling in front and the passionate longing in those pressing forward. It gives great fulness of life with a severe and grand foundation.

Genuine [??] and quite corresponding in character to this picture is the S. Jerome, likewise painted in brown in the gallery of the Vatican, second room, No. 1, formerly in the Fesch Gallery. The strong markings of the limbs in the foreshortened position were clearly the problem which interested the master in this case.

[An Annunciation, lately removed from the *Church of Monte* *b* *Oliveto*, in **Florence**, to the Uffizi (No. 1288), is described as a youthful work of Lionardo; given by Crowe and Cav. to *Rid. Ghirlandajo*, by Mündler decidedly to *L. di Credi*.]

Of the work, by which Lionardo most strongly impressed his contemporaries, the battle at Anghiari, drawn in 1504 and 1505 (for the great hall in the Pal. Vecchio, at Florence), nothing survives but a single group in an engraving.

Lastly, before 1499, he had already completed the world-famous Last Supper, in the *Refectory* of the *c* *Convent of S. M. delle Grazie*. (Best light about noon.) Its ruinous condition, which was apparent early in the sixteenth century, is almost entirely caused by Lionardo's having painted the work in oil on the walls. (The fresco opposite, by a *d* mediocre old Milanese, *Montorfano*, is well preserved.) Bad repainting, principally of the last century, did the rest. Under such circumstances, old copies possess a special value. They are, especially in the neighbourhood of Milan, very numerous; one, for instance, in the *Ambro-* *e* *siana*, a return to the elder Lombard style, by Araldi (p. 82 *e*), in the *Gallery* at **Parma**. Of the ori- *f* ginal sketches by Lionardo preserved in various places (especially at Weimar*), the head of Christ, in the *Brera*, is regarded as undoubted. *g* The picture itself, even as a ruin, teaches us what cannot be learnt either from Morghen's engraving or from Bossi's copy; apart from the general tone of light and colour, which is by no means lost, one can understand nowhere but here the true proportions in which these figures were conceived, the locality and the light, perhaps also the splendour of originality, which nothing can replace, pervading the whole.

The scene which is known in Christian art as the Last Supper, given usually as a wall picture in Refectories, contains two quite different actions, both repeatedly treated from the earliest times, and by great artists. The one is the institution of the Sacrament, very characteristically treated by *Signorelli* (p. 70 *i*). The other action is the "Unus Vestrum"—Christ expresses his knowledge of the betrayal. Here, again, either, according to the words of Scripture, the pointing out of the traitor by taking the sop to be dipped at the same time (as in *Andrea del Sarto*, see below, Convent S. Salvi), or simply the grieving word of Christ may be the distinctive action. With Lionardo it is the last. Art can hardly undertake a more difficult subject than this, the effect of a word on a seated assembly. Only one light reflected twelvefold. But would the spiritual result gain by it if the twelve, passionately moved, left their places to form richer groups, greater dramatic contrasts? The chief purpose, the domination of the principal figure which could only sit and speak, would, in the action of the others, be unavoid-

* [The heads at Weimar are not yet proved to be originals.—Ed.]

ably lost. Even the table spread for the meal, which runs across the figures like a light parapet, was of the greatest advantage; the essential part of the emotions that moved the Twelve could be represented in the upper part of the body. In the whole arrangement of the lines of the table and of the room, Lionardo is purposely as symmetrical as his predecessors; he surpasses them by the higher architectonic effect of the whole divided into two groups of three, on both sides of the isolated principal figure.

But the divine element in this work is that we attain a result in which the accidental and limited in art is lost in the highest expression of eternal and self-developed beauty.

A most powerful mind has here opened all his treasures before us, and united in one harmony all degrees of expression of physical form in wonderfully balanced contrasts. The spiritual result has been finally summed up by Goethe. What a race of men is this, passing from the most sublime to the most limited, types of all mankind, first-born sons of perfect art. And, again, from the simply picturesque side, all is new and powerful, drapery, foreshortenings, contrasts. If one looks at the hands alone, we feel as though painting had but just awakened to life.

BERNARDINO LUINI.

Of the Milanese pupils, *Bernardino Luini* (died after 1530) did not know Lionardo at the time of his earliest works; in those of his middle time he most faithfully reproduced him; in the later ones he produced independently on the foundation thus gained, so that it is evident that with perfect *naïveté* he had only taken from the master what was natural to him. His taste for beautiful, expressive heads, for the joyousness of youth, found full satisfaction in his master, and was most nobly developed by him; and even his latest works give the finest proofs of this. On the other hand, nothing of the grand severe composition of the master has come down to him; one might believe he had never seen the Last Supper (though he once imitated it), so faulty in lines and ill-arranged are most of his dramatic compositions. His drapery, also, is often slight and careless. On the other hand, he shows occasionally what no teacher and no school can give—grandly felt incident resulting from a most profound conception of subject.

Beyond the neighbourhood of Milan, only small single pictures by him are to be found. Besides those named (p. 115 *b*), the most important is the *Beheading of John*, *a* in the Tribune of the Uffizi, long attributed to Lionardo, although the form of the hands, the somewhat commonplace beauty of the king's daughter and her maid, the glassy, vaporous surface of the nude, clearly indicate the pupil. The executioner grinning, and yet not caricatured; the head of the Baptist very noble. Thus does the golden period mark its character. In the *P. Capponi*, at **Florence**: *b* Madonna kissing the Child. In the P. Spinola (Strada Nuova), at Genoa: an excellent *Madonna* *c* with the Child giving the Benediction along with S. Stephen and S. James the Elder, by Luini, or a fellow-pupil [most probably by *Andrea Salaino*.—Mr.], employing the Raphaelesque motives of the "Reveil de l'Enfant" (Bridgewater Gallery.) Other Madonnas in various places.

In **Milan**, the *Ambrosiana*, the *d* **Brera**, and private collection contain a number of easel pictures by him. Thus the Brera has a specially

finished Madonna with the Child sitting in front of a bower of roses.

a In the *Cathedral* of **Como**, two great tempera pictures (altars right and left), the Adoration of the Shepherds and that of the Kings, with wondrously beautiful details; in the right side aisle, another great altar-piece, which, unfortunately, has suffered very much, and was restored in 1857. Here also are several others by him.

b *Frescos*:—Before all others, the Church S. Maurizio (the so-called Monastero Maggiore), at Milan. divided by a wall into a front and a back church, which were both entirely decorated by Luini and his contemporaries, partly with decorative paintings, partly with figures and histories of saints; the great part of Luini's own work seems to be collected on the two sides of the wall and the adjoining part. Also a whole collection of frescos, by Luini, removed into the

c *Brera*: the chief work is a Madonna enthroned, with S. Antony and S. Barbara (1521); in quiet devotional pictures of this kind, where the subjects protected him from unsymmetrical arrangement, his loveliness is enchanting. The remaining frescos here appear to be pretty early; for instance, in the somewhat timid mythological and genre subjects, the *naïveté* of which quite indicates the coming glow of the golden time, and also the pictures from the life of the Virgin and the well-known simple and beautiful composition of the Angels carrying the body of *S.*

d *Catherine.**

c In the *Ambrosiana* (side room on the ground floor to the right), a great and important fresco of the Mocking of Christ in presence of an adoring religious fraternity is, on account of its powerful colour and its portraits, of especial value. The frescos from the P. Litta are in Paris. Finally, the two later great works, in the *Pilgrimage f Church* at **Saronno** (between Varese and Milan). The nave in the pompous early baroque style; the Cupola decorated with a choir of angels, by *Gaudenzio Ferrari*, the short drum with statues of *Andrea Milanese*, the walls below painted with frescos of *Lanini* in the upper part, and below with frescos of *Cesare da Sesto* and Luini (SS. Roch and Sebastian); then, in the passage to the choir, the Marriage of the Virgin, and Christ among the Doctors, both by Luini, although in a different colouring and character from the rest; then, in the choir itself, the two great frescos, the Adoration of the Kings and the Presentation in the Temple; above in the panels and the upper part of the walls, Sibyls, Evangelists, and Fathers of the Church; lastly, in the little offset of the choir, on the right, S. Appollonia; on the left S. Catherine, each with an angel: these last-named paintings belong to the most perfect of Luini's creations.* Lastly, in *S. Maria degli Angeli*, *g* at **Lugano**, on the principal wall above the entrance to the choir, is the colossal fresco picture of the Passion (1529), of which the foreground includes the Crucifixion, with the followers of Christ, the thieves, the captains, soldiers, &c. Though marked by all the deficiencies of Luini, this picture is

* *Aurelio Luini*, son of Bernardino, shows himself here in a great fresco of the martyrdom of S. Vicenzino, a mannerist of the style of the Roman school.

* Luini's paintings in Saronno are ascribed generally to the year 1530, but they might easily belong to different periods of the master's life. Tradition said that he had taken refuge in the sanctuary of Saronno on account of a homicide committed in self-defence, and was obliged to work under conditions prescribed to him by the monks. Saronno and Luganno show what a master, full of life and power, could do, even in the terrible time after the battle of Pavia.

nevertheless one of the greatest of North Italy, and worthy of a visit, for the sake only of a single figure—that of John, who is giving his promise to the dying Christ. On several piers of the church are beautiful paintings by Luini; in a chapel to the right, the fresco lunette brought out of the Convent (which has been altered), of the Madonna with the two children, the last of perfect Lionardesque beauty. The Last Supper, formerly in the Refectory of the Convent, in three divisions, quite independent of Lionardo's composition, although showing a distant likeness to it, is on the church wall to the left. Any one whom these treasures have once kept for whole days in the beautiful Lugano, will perhaps also on this occasion become acquainted with the charmingly idyllic landscape, and willingly abandon the brilliant Lake Como for it.

[Another masterpiece of Luini is the splendid large altar-piece in *a* the principal church at **Legnano** (Railway Station after Sesto Calende), with rich floral decoration in the setting. Milan itself possesses a picture of his youth which reminds us of *Civerchio*, Mourning over the body of Christ, in the *b* *Sacristy* of the Church of the Passion.—Mr.] [A beautiful Ecce *c* Homo in *S. Giorgio* in **Palazzo**.—Fr.]—

Marco d'Ogionno (Uggione) is at his best when he follows Lionardo closely, and reproduces his type with a peculiar harsh beauty—the *d* Fall of Lucifer, in the *Brera*; the frescos there mostly very wild. *e* Altar-piece in *S. Eufemia* [altar-piece in six parts, Virgin and Child and Saints, in the Casa Rovelli, at Milan.—Ed.]

Andrea Salaino (p. 115 *d*, *e*) exclusively devoted himself to reproducing Lionardo. A lovely Madonna in the *Villa Albani*, at *f* **Rome**. Pictures in the *Brera* and *Ambrosiana*. Not to be confounded *g* with *A. Solario* (p. 122).

Francesco Melzi, an aristocratic dilettante, to all appearance chiefly a miniaturist. His pictures are very rare [The grand fragment of a Madonna in the *Villa Melzi*, at *h* **Vaprio**, belongs, in my opinion, to Lionardo himself.—Mr.]; so likewise are those of *Giov. Ant. Beltraffio*. *Gallery on* **Isola Bella**, two *i* portraits. *Gallery* at **Bergamo**, Madonna.

Cesare da Sesto, who later passed into the school of Raphael. His best early pictures are in private collections in Milan; a beautiful youthful head of Christ in the *Am-* *k* *brosiana*. A Madonna in the *Turin* *l* *Gallery* (No. 71). In the Brera only one indubitably genuine picture, the graceful *Madonna* (No. *m* 303) under the shade of a laurel-tree. His famous youthful work, the Baptism of Christ in the *Casa Scotti*, at **Milan**, completely exemplifies his characteristic almost over-sweet softness. In his later great picture, Adoration of the Kings, in the *Museum* of **Naples**, *n* there is much useless and oppressive richness in the accessories, also many beautiful incidents quite out of place, but therewith an absence of reality and of feeling for space. [Of the same class: Christ between two Saints, in S. Prassede at Rome. Better, though displaying at once imitation of Lionardo, Raphael and Michael-angelo, is the Virgin and Child with S. Roch and other Saints, a triptych in the *Melzi Collection* at **Milan**.—Ed.] Cesare appears to *o* have become later the friend and assistant of Raphael at Rome; a large circular picture in the *Vati-* *p* *can*, of 1521, shows the melancholy

decadence into which he fell after the death of the master.

[*Girolamo Alibrandi*, once a comrade of Cesare, is known by pictures in which the style of Lionardo is mixed with something of the Ferrarese style. Presentation in the Temple of 1519, in S. Niccolo; same
a subject in the *Cathedral* of **Messina**.—Ed.]

Gaudenzio Vinci. Principal work
b in the upper church at **Arona**, the altar on right of choir, Madonna adoring the Child, after a composition of Perugino, containing saints and legends, besides side and upper pictures of 1511. [I look on this as the work of Gaudenzio Ferrari, with whose youthful painting it harmonises, and think it possible the two names, on the whole, belong to but one and the same master.—Mr.]

Giov. Ant. de Lagaia. Principal altar of the church of the *Seminario*
c at **Ascona** (Tessin), the centre picture, Madonna with Saints and well-executed Donors (1519). The last especially betray a close connection with Luini.

Gaudenzio Ferrari (1484—1549), one of the most powerful masters of the golden time, but widely distracted by the opposite teachings of the old Lombard and the Piedmontese schools, of Lionardo, Perugino, and Raphael, all of whose studios he must have attended at various periods of his life. With great power and freedom he worked up their ideas afresh, while between times breaks out his own original naturalism. The life-like movement and intense expression of feeling at times is of the highest order; the colouring often somewhat motley, and only in the later frescos now and then harmonious; the composition often overcrowded and not beautiful; the mechanical execution seldom thoroughly mastered. The most beautiful easel picture of a Bearing of the Cross, with marvellous heads, although much overcrowded, on the high altar of the church at *Canobbio*, *d* on the **Lago Maggiore** (immediately under the small cupola ascribed to Bramante); the great Martyrdom of St. Catherine, in the *Brera*, is *e* pompous, and not pleasing, except in the principal figure; an excellent, very detailed altar-piece, from Ferrari's Peruginesque time, 1514–15, in six panels, in *S. Gau-* *f* *denzio*, at **Novara**, second altar on the left; a very beautiful Baptism of Christ, in the right side aisle of *S. Maria presso S. Celso*, at **Milan**; *g* the Marriage of S. Catherine on the high altar of the *Collegiata* at **Varallo**;* two late tempera pic- *h* tures in the *Cathedral* of **Como**, *i* improvisations of considerable power. [A splendid altar-piece, in six divisions, Assumption of the Virgin, in the principal church of *Busto Arsizio*, near **Milan**.—Mr.]. *j* The works of Gaudenzio to be seen in galleries seldom give the highest idea of his talent; the following are the best in the *gallery* at **Turin**, *k* which is rich in his works: St. Peter with Donor, and a Deposition, which reminds us of Garofalo, who stood to the great masters in a similar relation with Ferrari. [The allegorical picture in the *Sciarra Gallery* at **Rome**, interest- *l* ing by its unskilful fanciful landscape, does not belong to the master.—Mr.] [Cartoons in *Accademia Albertina*, **Turin**.—Fr.] *m*

Frescos: Those existing in a rich series at **Varallo** show best his *n*

* He came from a neighbouring village, and always called himself, with pride, a Valsesian, and between his sojourns in Milan and Rome always returned to Varallo. The place is not difficult to reach, either from the Lake of Orta or from **Novara**.

whole course of development. The earliest, some still Lombard in character in two churches outside *a* the town, *S. M. di Loreto* and *S.* *b* *Marco:* also in the Franciscan *c* church, *S. Maria delle Grazie* (at the foot of the Sacro Monte), first the whole wall above the choir is filled with a Passion in a centre picture, and many single panels, essentially a very free and powerful reproduction of a Peruginesque inspiration, in which also there is a reminiscence of Signorelli; in the chapel, to the left, under this wall of the choir, the Presentation in the Temple and Christ among the Doctors, almost Raphaelesque in its mode of narration, perhaps the purest thing produced by him. In the forty chapels of the Sacro Monte also, much is assigned to Ferrari; with certainty are ascribed to him the Procession of the Three Kings, painted round the walls, much injured, in the chapel of that name; also in the chapel of the Crucifixion, the Procession, painted round the wall, of soldiers, knights, and ladies of Jerusalem, along with about twelve blond weeping angels on the dome, a late masterpiece of very great fulness of expression, and most energetic breadth of representation. On the other hand, the groups in terra cotta which occupy the centre of the chapel cannot possibly be Ferrari's own work, even if he undertook them in partnership with some one else.

d In the *Pilgrimage Church* at **Saronno**: the Concert of Angels filling the Cupola, coarsely powerful, in remarkable contrast with the softness of the masterpiece also *e* there by Luini; in the *Brera*, frescos with the Life of the Virgin, in part containing very noble and simple-speaking motives; a really grand "Flagellation," imposing even in its arrangement, in *S.* *f* *Maria delle Grazie*, at **Milan**, in a chapel of the right aisle, Ferrari's last fresco, dated 1542; some excellent figures of saints in the church of the *Island of S. Giuliano*, *g* in the Lago d'Orta; other things in *S. Cristoforo*, *S. Paolo*, at **Vercelli** *h* [Madonna with female founders, in a thickly overgrown fruit-garden, perhaps the most beautiful picture ever painted by Ferrari. There, also, colossal frescos, 1532 and 1534.—Mr.], and elsewhere.

Of Gaudenzio's followers, *Bernardino Lanini*, during his good time, displayed real energy in forms and colours. His later work is more mannered. (*Brera* and *i* various churches in Milan.) [The best are the youthful *wall-paint-j* *ings* of a chapel in the right aisle of S. Ambrogio. A late painting, the great fresco in *S. Caterina.*— *k* Mr.] *Turin Gallery; Church* of *l* **Saronno**: [Church of *S. Pietro-* *m* *Paolo* at **Borgo Sesia**: a Madonna *n* enthroned between Saints, of 1539. In *Novara* and *Vercelli*, Lanini *o* appears in all churches, with Gaudenzio and alone.—Mr.]. Chief work, a chapel in the left aisle of the Cathedral of Novara, with scenes out of the Life of the Virgin, from the Annunciation to the Flight into Egypt, with angels on the ceiling. *Lomazzo* and *Figino* belong to the mannerists proper; the first is valuable as a writer on art, less for his views than for important facts. [As artists, both are only pleasing in their portraits.—Mr.]

A number of half-length figures, with a passive expression (Ecce Homo, Mater Dolorosa, Magdalen, S. Catherina, &c.), belong partly to *Aurelio Luini*, partly to a certain *Gian Pedrini*, pupil of Lionardo [Best picture in the sacristy of *S. Sepolcro*, at **Milan**. Another, *p* of 1521, in the choir of *S. Marino*, *q* at **Pavia**.—Fr.], partly to *Andrea* *Solario*. Their treatment varies greatly in merit; in parts they are excellent (Pedrini's *Magdalen*, *r*

Brera). These special figures, moved by supernatural aspiration or by holy sorrow, begin with Perugino and the Milanese we have named, and from time to time become very common in art. We must compare them with those of Carlo Dolci, in order to recognise their true merit.

[*Andrea Solario* (painted 1495 to 1515) deserves especial attention. Of his youthful period, when he enjoyed the teaching of G. Bellini, *a* the signed picture in the *Brera;* No. 358, of 1495, the clear-coloured, very careful half-length figure of a Madonna, with S. Joseph and another old man in the landscape; there, too, is the very beautiful male portrait, No. 300, formerly called C. da Sesto. [Also the St. Catherine and John Baptist, of 1499, in the Poldi-Pezzoli Collection at Milan.—Ed.] His works of the beginning of the sixteenth century show the influence of Mantegna, as the picture of the Crucifixion (1503); less so that of the "Madonna with the green cushion," both in the Louvre. Afterwards he appears closely related to Luini (an excellent signed picture of this kind, of the year 1515, in the pos- *b* session of *Don Giacomo Poldi-Pezzoli*, at Milan). Unsigned pictures are often not recognised: thus, in the *Town Gallery*, at *c* **Brescia**, there is a little jewel—a monk in adoration before the Christ bearing the Cross. Less pleasing are the half-length figures of the suffering Saviour surrounded by coarse executioners, like that of the *Borghese Gallery* at **Rome**, third *d* room, No. 1. [As a portrait painter Solario was very distinguished; but the only accessible work of this kind in Italy is the Maximilian Sforza, of the Perego Collection, at Milan.—Ed.] An altar-piece at *e* the *Certosa* of **Pavia**, is considered his last work, said to be completed by *Giulio Campi*. One feels the approach of a new period, of which the broad and sketchy treatment, occasioned by the large size of the painting, is opposed to Solario's severity and conscientiousness.—Mr.]

MICHELANGELO.

Michelangelo Buonarroti (1475—1564). The appearance of Michelangelo, a fateful event for architecture and sculpture, was not less so for painting. He looked on himself especially as a sculptor; in one of his sonnets he says, on occasion of the painting of the roof of the Sistine, "essendo . . . . . io non pittore." But for the expression of that ideal world which he carried within himself, painting afforded materials so far more various than sculpture, that he could not do without it. At present the general experience is, that he who cannot enjoy him in sculpture, seeks him again, and finds the way to him on the side of painting.

How he constructed his forms, and what he meant by them in general, has already been suggested in treating of his sculpture. Looking at his painting, especial points of view have to be considered. Michelangelo did, indeed, learn his manipulation in the school of Ghirlandajo, but in his manner of conception he is entirely without precedents. It was against his nature to enter into any traditional feeling of devotion, any received ecclesiastical type, the tone of feeling of any other man, or to consider himself as bound thereby. The accumulated fund of ecclesiastical art-usages of the Middle Ages does not exist for him. He creates man anew with grand physical power, which in itself appears Titanic, and produces out of these forms a fresh earthly and Olympian world. They move and have

their being like a race apart from all earlier generations. What in painters of the fifteenth century is called characteristic, finds no place here, because they come forth as a complete race—a people; but where personality is required, it is one ideally formed, a superhuman power. The beauty of the human body and face only comes out clothed, as it were, in this expression of force; the master wishes rather that his forms should give the highest expression of life than that they should be charming.

When we are no longer in presence of these works, and have taken breath again, we may recognise what is wanting in them, and why one could not live with and under them. Whole vast spheres of existence which are capable of the highest artistic illustration remained closed to Michelangelo. He has left out all the most beautiful emotions of the soul (instead of enumerating them, we have but to suggest Raphael); of all that makes life dear to us, there comes out little in his works. Also the style of form which is his ideal, less expresses the simply sublime and beautiful in nature than the exaggeration of certain forms of it. No drawing, however grand, no expression of power, can make us forget that certain extremes of breadth of shoulder, long necks, and other such forms are arbitrary and sometimes monstrous. Certainly, when in presence of his works we are always disposed to allow Michelangelo a right and law peculiar to himself, independent of the rules that govern all other art. The grandeur of his thoughts and cycles of ideas, the free creative power with which he calls into existence all conceivable motives of external life, make the phrase in Ariosto intelligible, "Michel piu che mortale angel divino."

Of his first great work, the cartoon produced in competition with Lionardo for the Palazzo Vecchio, also an episode out of the war with Pisa, only faint reminiscences have descended to our times. Baccio Bandinelli cut it in pieces out of envy.

In the flower of his age Michelangelo undertook the painting of the roof of the *Sixtine Chapel* in the *Vatican* (1508–1512) [the whole of which time was occupied with alternate periods of rest in executing it with help from assistants.—Ed.]. (Best light, 10-12.) The work consisted altogether in scenes and figures from the Old Testament, with especial reference to its promises. He divided this subject into four parts—histories, single historical figures, groups reposing, and figures giving life to the architecture. The histories which require to be represented in a space given in perspective, not merely ideal, he arranged in the centre surface of the roof. We must except the four corner pictures of the chapel, painted on spherical three-sided surfaces, which represent the wonderful deliverances of the people of Israel, the history of the brazen serpent, of Goliath, of Judith, and of Esther. But wonderfully as special parts are conceived and painted, especially in the scene of Judith, still the eye has difficulty in these places in accommodating itself to such a situation for the representation of historical events. The prophets and sibyls, with the genii accompanying them, were placed in the curved pendentives; the groups of the ancestors of Christ partly in the vaulted parts over the window, partly in the lunettes which surround the windows. These parts are all composed according to an ideal feeling of space. Lastly, those figures which have been already well named "the forces of architecture made living and personal," he allowed to appear here

and there at intervals in the general plan as and when they were needed. Under the prophets and sibyls there are sturdy figures of children in natural colour, who lift the tables with inscriptions high in their hands, or bear them on their heads. On each of the side pillars of the thrones of the prophets and sibyls there are two naked children, always a boy and girl, in stone colour, imitating sculpture. Over the domed cavities above the windows, the arch is occupied with recumbent or leaning athletic figures, in bronze-colour. The last are arranged almost symmetrically two and two, and, above all, are conceived with strict regard to architectonic effect. At the last, where on both sides the colossal entablatures come near and leave space for the series of central pictures, there comes a series of nude male figures in natural colours, seated on pedestals, holding, two by two, the ribbons attached to the medallion in bronze-colour with reliefs between them; some also carry rich garlands of leaves and fruit. Their attitudes are most easy and natural; they support nothing, because, according to the ideal conception, there is nothing more to support, because, as a general principle, architectonic forces are not to be simply made visible, but poetically symbolised. (Caryatides or Atlantes, one head leaning against another head, would have been, for instance, a sensuous representation.) These sitting figures, considered singly, are of such beauty, that one is tempted to regard them as the favourite work of the master in this place. But a glance at the rest shows that they only belong to the architectural framework.

In four larger and five smaller four-cornered spaces, along the centre of the roof, scenes from Genesis are depicted.

Michelangelo, first of all artists, conceived the creation not as a mere word, with the gesture of blessing, but as an action. So alone were obtained purely new motives for the special acts of creation. The majestic form soars onwards in a sublime flight, attended by genii, who are enveloped in the same mantle; so rapidly is the creation conceived that one and the same picture unites two acts of creation (the sun and moon and the plants). But the highest moment of creation, and the highest effort of Michelangelo, is the giving life to Adam. Supporting and supported by a crowd of those divine powers, the Almighty approaches the earth, and through His own stretched-out forefinger sends into the extended forefinger of the already half-living first man the spark of His own life. In the whole domain of art there is no other example of such an intellectual living expression of the supersensual by a perfectly clear and speaking sensuous act. The form of Adam, too, is the noblest type of humanity.

All later art has felt itself swayed by this conception of God the Father, yet without being able to attain to it. Raphael (in the first picture of the Loggie) entered the most deeply into it.

The scenes following, out of the life of the first man, appear the more powerful for the simplicity with which they represent the original state of existence. Sin and Punishment are with startling unity combined in one picture. Eve, in the Fall, shows what an eye to beauty lay at the command of the master. As a composition with a small number of figures, the Inebriation of Noah is the very acme of what can be accomplished. The Flood (the painting with which the work apparently began) contrasts certainly not very happily with

the proportion of the other pictures, but is rich in the most marvellous single incidents.

The Prophets and Sibyls, the greatest figures of this place, demand a longer study. They are by no means all conceived with the lofty simplicity which comes out so overpoweringly in some of them. The object was to elevate twelve living forms by the expression of a higher inspiration, above time and the world into something superhuman. The power expressed in their figures alone did not suffice; different expressions of ideas in action of the highest spiritual import, yet at the same time externally appreciable, were needed. Perhaps this surpassed the powers of art. The genii which, two and two, accompany each figure, do not represent the source and spring of Inspiration, but servants and attendants; their part is to exalt the figure by their presence, to mark it as superhuman; they are invariably represented as subordinate to it. Jeremiah consumed with grief is an incomparable excellence; or Joel, moved while reading with the strongest inner feeling; Isaiah awaking as from a dream; Jonah with the expression of a powerful new-found life; the Sibylla Delphica, who already seems to see before her the fulfilment of her prophecy, of all the master's creations the one which expresses power and beauty in their highest union. Apart from the inner meaning, the drapery is always to be carefully considered: it differs from the ideal drapery of the Apostles by an intentional (Oriental) nuance. It is exceedingly beautifully hung and placed, in the most complete harmony with the position and movement, so that every fold has its reason (perhaps here and there too consciously considered). (Certain dull flesh tones were peculiar to Michelangelo, and are found again in his only easel picture, of which further.)

Of the ancestors of Christ, those in the lunettes show the most masterly ease in monumental treatment of the most disadvantageous situation. Without any history, as most of them are, they exist only in reference to their divine descendant, and wear, therefore, the expression of calm, collected expectation. Here, too, there are some wonderfully beautiful simple family scenes. But in this respect single groups in the three triangular curved spaces are still more remarkable; among those of the parents sitting on the ground there is more than one motive of the highest order, though the expression never comes up to deep feeling or any active emotion.

This work was due to Pope Julius III. By alternate pressure and concession, by contest and by kindness, he obtained what perhaps no one else could have done from Michelangelo. His memory deserved to be blessed by art.

Many years later—(1534—1541), under Pope Paul III., *Michelangelo* painted on the end wall of the chapel the Last Judgment.

The first question must be, whether we can in any way consider this a subject possible and desirable to represent. Next, whether one can accept any representation which does not captivate the imagination by a strong immediate impression, as, for instance, a subtle effect of light (in *John Martin's* manner): this was here impossible, from the work being executed in fresco. Lastly, whether one possesses the physical strength to examine conscientiously all this immense picture (in parts greatly injured) according to its grouping and single motives. It must not be judged by the first, but by the last impression.

The chief defect lay deep in the very nature of Michelangelo. As he had long severed himself from all that may be called ecclesiastical types and religious tone of feeling,—as he always made a man, whoever it was, invariably with exaggerated physical strength, to the expression of which the nude essentially belongs, there consequently exists for him no recognisable difference between the saints, the happy, and the damned. The forms of the upper groups are not more ideal, their motions not more noble, than those of the lower. In vain the eye looks for the calm Glory of angels, apostles, and saints, which in other pictures of this subject so much exalt the Judge, the principal figure, even by their mere symmetry, and in Orcagna and Fiesole create a spiritual nimbus round him by their marvellous depth of expression. Nude forms, such as Michelangelo chose them, cannot serve as exponents of such feelings. They require gesture, movement, and quite another gradation of motives. It was the last at which the master aimed. There are, indeed, in the work many and very grand poetical thoughts: of the upper groups of angels with the instruments of martyrdom, the one on the left is splendid in its rush of movement; in the saved, who are flying upwards, the struggle of life wrestling itself free out of death is marvellous; the condemned are represented hovering in two groups, of which the one, driven back forcibly by fighting angels, and dragged downwards by devils, forms a grand Titanic scene, while the other contains that figure, the very image of utter misery, which is being dragged down as by a weight by two evil spirits clinging to it. The lowest scene on the right, where a demon with a lifted oar chases the unhappy souls out of the bark, and they are received by the servants of hell, is, by a magnificent audacity, translated out of the indeterminate into a distinct sensuous event. But clearly as this poetical intention comes out on nearer consideration, yet the predominant idea was to produce a picture. Michelangelo revels in the Promethean pleasure of calling into existence all the capabilities of movement, position, foreshortening, grouping of the pure human form. The Last Judgment was the only scene which gave complete freedom for this, on account of the floating of the figures. From a picturesque point of view also his work is sure of undying admiration. It were needless to enumerate the incidents singly: no part of the whole great composition is neglected in this respect; everywhere one may ask for the where and how of the position and movement, and an answer will be ready. Although the group surrounding the Judge may excite some feeling of repulsion by the exhibition of the instruments of their martyrdom and their brutal cry for revenge; though the Judge of the world is only a figure like any other, and in truth one of the most constrained; yet the whole work remains alone of its kind upon earth.*

The two large wall pictures in the neighbouring *Cappella Paolina*, a the Conversion of Paul and the Crucifixion of Peter, of the latest time of Michelangelo, have been disfigured by a fire, and so ill-lighted (perhaps the best in the afternoon), that one understands them better from engravings. In

* Of the condition of the work before it was painted over, which was done by Daniele da Volterra, by the order of Paul IV., a copy by *Marcello Venusti* (or *Sebastian del Piombo*) in the Museum of Naples, gives the best description, in spite of obvious liberties that have been taken with it.

the firs the gesture of Christ appearing above is overpowering in its force. Paul cast to the earth is one of the most excellent motives of the master.*

It is well known that no easel pictures exist by him, with the single exception of an early circular picture in the *Tribune* of the
a *Uffizi.*† The intentional difficulty (the kneeling Mary lifts the child from the lap of Joseph, sitting behind him) is not quite overcome: no one ought to paint Holy Families with a feeling of this kind. The background is, as in Luca Signorelli, peopled with figures in action without any clear connection. The little John runs by the stone parapet with a mischievous look.

b In the *Buonarroti Palace* at **Florence** there are exhibited a number of drawings, among which one of a Madonna nursing the Child is especially beautiful: an earlier sketch of the Judgment; a large picture of the Holy Family, perhaps begun by Michelangelo, but which from the coarseness and incorrectness of the drawing can hardly have been
c painted by himself. In the *Brera* is the picture found in Raphael's possession (and ascribed to him in spite of the inscription in his own hand, "Michelle angelo bonarota"), the pen and ink drawing of the so-called Bersaglio de' Dei: here nude figures, plunging down from the air, drawing their bows aim with the greatest passion at a terminus, protected against their arrows by a shield, while Cupid slumbers on one side; a splendid group of kneeling, running, and flying figures, all combined into a wonderful picture. Raphael may have found it an interesting task to have this executed in fresco by one of his pupils (reversed, apparently from an engraving); at least, this is the subject of one of the three frescos which have been transported from the so-called Villa of Raphael to the *Palazzo Borghese* at
d **Rome** (9th room).

Other compositions of his only exist as executed by pupils. I do not know whether the picture of the Three Fates in the *Palazzo Pitti* e (executed by *Rosso Fiorentino*) belongs strictly to this category; Michelangelo would probably have conceived such a subject more energetically. Several examples (*e.g.*, *Palazzo Sciarra* and *Palazzo f Corsini* at **Rome**) are preserved of a Holy Family of peculiarly solemn intention; Mary, sitting on a kind of throne, lays aside her book and gazes at the child fast asleep lying grandly upon her knee; from behind look on, listening, Joseph and the little John. In the sacristy of the *Vatican*, an Annunciation, executed
g by *Marcello Venusti;* Christ on the Mount of Olives, divided, not very happily, into two incidents among others in the *Palazzo Doria* h at **Rome**. Of the Pietà and the Crucifixion I can mention no example in Italian collections, nor of any of the mythological compositions, Ganymede, Leda, Venus kissed by Love,—of the latter a repetition in the *Naples Museum* by *Angelo Bronzino;** there also is the very beautiful original car-

* Between the Michelangelo of the Sixtine Chapel (1509) and that of the C. Paolina (1542), there is so immense a decadence, that it is no sin against the genius of the great master, to feel the last wall-paintings unpleasant, even altogether unenjoyable.—Mr.

† In England there are two genuine easel pictures, in the National Gallery, the (unfinished) Madonna with the Child, and four angels, known through the Manchester Exhibition, formerly in the possession of Lord Taunton, in London; and a lately acquired deposition, also unfinished.—Mr.

* Of the painted portraits of M. Angelo, the one in the Capitoline Gallery (according to Platner by *Marcello Venusti*) is certainly the best. That in the Uffizi seems to be certainly a work of the 17th century.

toon. A higher value naturally attaches to such pictures as Michelangelo had executed under his own supervision, principally by *S. del Piombo*. The most important of these, the raising of Lazarus, is
a in **London**; next comes the Scourging of Christ, in *S. Pietro in Mon-*
b torio, at **Rome** (left chapel to the right, painted in oils on the wall): here the painful subject is grandly given: the moving executioners bring out the suffering principal figure into wonderful relief. The surrounding paintings are said to have been also executed from Michelangelo's sketches. (A good small repetition in the *Palazzo Bor-*
c ghese, 3rd room, No. 48.) Lastly, is the Descent from the Cross, by *Daniele da Volterra* in the *Trinità*
d de' Monti (1st chapel on the left). It is impossible not to suppose that Michelangelo designed the best things in it, since all the remaining works of Daniele (with the single exception of the Massacre of the
e Innocents in the *Tribune* of the *Uffizi*) are immensely inferior to this. The sinking down of the body, round which the people standing on ladders form as it were an aureole, is too wonderfully beautiful, and their movements are too excellently thought out and arranged, for us not to believe this is Michelangelo's own. The lower group also round the fainting Madonna is excellent, but already sets the pathological interest in the place of the purely tragic. The whole picture much injured and restored.

Michelangelo had, properly speaking, no school; he executed his frescos without assistance.* Those who (chiefly in his latest time) in some degree attached themselves to him we shall meet again among the mannerists. His example was in painting also most dangerous. No one would have dared to resolve what he did and carried through with his gigantic power, but every one wished to produce such effects as his. After his death, all principle in all the different arts was overthrown; everyone strove to reach the absolute, because they did not understand what in him appeared uncontrolled, in fact, took shape from his inmost personality.

* ["*Without assistance.*" This is one of the marvellous statements which modern research has proved to be false.—Ed.]

FRA BARTOLOMMEO.

Florentine painting has not yet reached its highest bloom in Lionardo and Michelangelo. The manifold impulses of life which the fifteenth century awakened and formed in these sacred homes of art attain a perfection in two other great masters, which is special in its kind, and is quite independent of the two first.

The one is *Fra Bartolommeo* (properly *Baccio della Porta*, 1475–1517), originally a pupil of Cosimo Rosselli; he owed to Lionardo his deliverance from the chains of the fifteenth century; his positive* qualities are his own. He was the first painter capable of fully conceiving, and again arousing the lofty feeling which springs out of the harmonious union of grand characters, pure, impoaing draperies, and grouping, not simply symmetrical, but arranged in architec-

* The two wonderfully beautiful little easel pictures in the Uffizi (Adoration of the Child and Presentation in the Temple) are regarded as early works, of the time before the master had entered the convent of S. Marco (therefore before 1500). Repeated study of the pictures makes one less and less able to agree with this assumed date. [Yet these little pictures are altogether in the style of Fra Bartolommeo.—Ed.] The certain series of the works of the Frate then begins (exclusive of the Last Judgment in S. M. Nuova of 1488—99) with the Madonna di S. Bernardo, of 1506—7, in the Academy.

tonically built-up compositions. His personal feeling has not always been strong enough fully to give life to this great framework; and in this he is inferior to Lionardo, who always gives beauty, life, and character combined. Also he would not have been equal to dramatic compositions. But what is wanted, in the stricter sense, for an altar-piece has been represented by no one with more perfect sublimity.

The freedom and grandeur of his conception of character can be best studied in detail in a number of heads of Saints in fresco in the *a* *Academy* at **Florence**; in addition to which is a splendid Ecce Homo *b* in the *P. Pitti*. Though not possessing Lionardo's endless energy, they are yet pictures of human beings grandly conceived, sometimes with a truly heavenly expression. Two circular fresco pic- *c* tures, also in the *Florence Academy*, Madonnas, are remarkable as problems in lines; obviously his chief study was how to arrange the four hands and the two feet beautifully. For the expression of individual faces, his Descent from the Cross, *d* *Pal. Pitti*, is his masterpiece. What effect there is in the two profiles of the nobly formed Christ and the all-forgetting Mother, who impresses the last kiss on his brow! With what unerring dramatic certainty is the grief of John marked by the additional element of physical straining! No lamenting out of the picture, as in Van Dyck, no intentional heaping up of the impression by crowding the figures, as in Perugino.

His remaining pictures are almost entirely grand constructions, severely symmetrical on the whole, yet very beautiful and graceful in detail. When the characters are produced from his own inner feeling, they are all works of the first rank.

Unhappily, the only large scene of this kind, the fresco of a Last Judgment, in *S. M. Nuova*, in a *e* partition of the court left of the church, is nearly effaced. [Raised from the wall and removed to a safe place inside the convent in 1871.] Yet one can recognise in the beautiful upper half-circle of Saints, with a slight perspective direction towards the back, the same inspiration by which Raphael produced the fresco of S. Severo, in Perugia, and the upper group of the Disputa (1508). Originally finished in the year 1499, this most interesting piece is valuable, as being the first work of Italian painting in which the Glory unites all the solemn dignity of the most earnest creations of the Gothic style at its highest and sublimest point with the feeling for perspective belonging to the fifteenth century.

Of his altar pictures, the one in the *Cathedral* of **Lucca** (furthest *f* chapel to the left), a Madonna with two Saints, of the year 1509, is especially beautiful, and full of feeling. On the other hand, there is the grand late Madonna della *g* Misericordia, in *S. Romano*, at **Lucca**, of 1515, on the left, excellent in special parts, but as a whole less simple. Also, on the first altar to the left, the grand figure of *God the* *h* *Father*, solemnly floating, adored by S. M. Magdalen and Catherine of Siena (1509), figures of the highest female beauty, standing out most effectively against the low horizon of the landscape in the clear tone of the air. A fine Madonna in fresco, framed as an altar-piece, in *S.* *i* *Domenico*, at **Pistoia**. In *S. Marco*, at **Florence** (second altar on the *j* right), also an early, very large picture, which shows Fra Bartolommeo's style of composition almost in perfection; the Madonna, noble and easy in position; the two kneeling women in profile, are types of symmetrical figures,

never to be surpassed; the angels still in the style of the fifteenth century, employed in holding up the curtain, but showing already the higher style of the sixteenth century; the colour, when it remains, is of a deep gold tone. In
a the *convent* adjoining is the simple beautiful lunette, above the back entrance to the Refectory, Christ with the two travellers to Emmaus, in whom he made portraits of two members of the Order. [Now in the convent, having been sawn from the wall.—Ed.] In the chapel of
b the *Giovanato* there, a half-length of the Virgin; in the dormitory,
c five busts. In the *Academy*, the Madonna appearing to S. Bernard (of 1506–7), has something hard in the heads; here the group of angels round the Madonna is composed with the usual severe symmetry, but very beautifully placed in profile or three-quarter view, while at the same time their floating is expressed with as much lightness as dignity: to be convinced of this one has but to compare this with the painters of angels immediately succeeding in the fifteenth century. The most perfect thing which Bartolommeo ever produced is, perhaps, the Risen Christ with four Saints
d (*P. Pitti*); the gesture of benediction could hardly be more grandly or solemnly represented; the Saints are sublime figures; the two children, supporting a round mirror, with the picture of the world (as a landscape), complete in the loveliest way this simple and severe composition. There also is a large rich altar-piece out of S. Marco (where is now a copy), of 1512, somewhat commonplace in the character, and much darkened by the brown painting over in the shadows, but a marvel of composition; the angels supporting the canopy correspond very exactly to the semicircular group below (compare Raphael's Disputa). In the *Uffizi* there is a very small, circular
e picture, No. 1152, the Saviour supported in the air, floating upon two angels and a cherub, very remarkable as construction; but still more so is the large brown underpainting of the picture of St. Anna, the Virgin and many Saints, happily quite finished in the underpainting, and also in the thoroughly beautiful and striking characters, so that the perfect architectonic idea is not only everywhere clearly set forth in a lively manner, but also filled with the noblest individual life.

Of single figures, the colossal St. Mark (*P. Pitti*) is the most im-*f* portant. But here the Frate falls into the same perversion which we find in Michelangelo; he creates an immense subject for merely artistic reasons; in the head, also, there is something falsely superhuman; but the drapery, which was really the principal object, is a marvellous work. The two Prophets in the *Tribune* of the *Uffizi* have also *g* something not quite simple; the two standing Apostles, in the *Quirinal* at **Rome**, which Raphael * *h* finished, I have not seen since the preparations for the last conclave, in 1846, and then only hastily. The figure of S. Vincenzo Ferrerius, in the *Academy*, Quadri Grandi, *i* No. 69, is a most splendid picture, which combines character, expression of the moment, and Titianesque power of colour; the room of sketches likewise contains excellent single figures by the Frate.

In the *Museum* of **Naples** is the *j* great Assumption of the Virgin, painted from his sketches, and partly executed by himself; the great Madonna enthroned with seven Saints in the *Academy at* **Florence**, Quadri Grandi, No. 65, is only the work of pupils. So the *k* *Pietà*, Qu. Gr. No. 74, by the feeble *l*

* This is doubted by Crowe and Cav.

Plautilla Nelli, after Fra Bartolommeo's composition.

Of his pupils, only *Mariotto Albertinelli*, 1474–1515, is important. Perhaps before he knew the Frate, he painted the beautiful circular [a] picture in the *Pal. Pitti*, the Madonna adoring the Child, while an angel holds out a cross to it. Then follows under the early influence of the Frate the altar fresco of Christ [b] crucified in the *chapter-house* of the *Certosa*; lastly, the Visitation in [c] the *Uffizi*, with only two figures, composed with real feeling for harmony, of his best time, and the Madonna enthroned with two kneeling and two standing Saints in the [d] *Academy*—works of which only the greatest master could be capable. In the remaining pictures of the same collection he enters with complete earnestness into the manner of construction of his master; with the greatest success in the "Trinity;" more stiffly, but in part with the most beautiful and noble expression, in the large Annunciation [e] (1510). In the *Turin Gallery*, No. 584, the circular picture of a Holy Family [according to Cr. and C. by *Bugiardini* under the influence of Mariotto.] A number of pictures of 1510–1512 are the joint work of Fra Bartolommeo, Mariotto [and others], which generally, besides the date, bear the sign of two rings joined with a little cross; in the [f] Siena *Academy*, Quad. Diversi, No. [g] 91, *Sciarra Gallery*, r. 4, No. 1; [h] *Borghese Gallery*, 2, No. 31; *Pal.* [i] *Corsini*; Madonna with two Saints [j] of 1512, in *S. Caterina* at Pisa; others also at Florence and elsewhere.—Mr.]

The nun *Plautilla Nelli* is only interesting when the forms of the Frate (whose drawings she inherited) are clearly visible in her pictures. The good *Fra Paolino da Pistoja* usually falls into the weak Peruginesque style (Madonna [k] della Cintola in the *Florentine Academy*; Christ Crucified, with Saints, in the cloister of *S. Spirito* [l] at Siena). [This last is after a drawing of the master, but weakly executed, conventional, and without feeling; only endurable for its pleasant colouring.—Mr.]

ANDREA DEL SARTO AND HIS CONTEMPORARIES IN FLORENCE.

Along with Fra Bartolommeo, *Andrea del Sarto* (1487–1531) asserts a greatness of his own. A wonderful mind, though partial in its gifts, and one of the greatest discoverers in the domain of technical art.

He is on the whole deficient in what we may call soul. His impulses are essentially artistic in their nature; he works out problems; hence his indifference to the higher beauty of expression, the constant adoption of a particular type, which makes his Madonnas and his angels so recognizable, and is even felt in the character of his heads, in the special form of the skull, of the eyes, of the chin. Where this suits the subject, its effect is sublime; for instance, he gives to the young John the Baptist [m] (*Pitti*, No. 265) the severe passionate beauty which is essential to this figure; sometimes he adopts a high sensuous loveliness, as for instance is exemplified in the angel accompanying Gabriel in one of the [n] three Annunciations in *P. Pitti*, No. 97 (unhappily much painted over); also there are some Putti by him which are inferior to none of Correggio's in beauty and *naïveté*, as *e. g.* in the splendid Madonna with S. Francis and S. John the Evangelist, of 1517, in the *Tribune* of the [o] *Uffizi*; they cling to the feet of the Madonna while the merry Christ-child climbs up to her neck.

Andrea is certainly also the greatest colourist produced by the country south of the Apennines in the sixteenth century. As he did

not work on a method already formed in a school, but had each time to make out his principles afresh by his own effort, and his conscientiousness not seldom failed, his works are very unequal in colouring; thus, along with the wonderful picture in the Tribune mentioned above, with the gold tone of colour, *a* the large Holy Family in the *Palazzo Pitti*, No. 81, the two simple and beautiful portraits in which light and colour and character are *b* so fully harmonised;* (*P. Pitti, Uffizi*). [The most beautiful certainly is his own portrait, No. 1147, in the Uffizi, painted in a masterly manner, with liquid medium as in distemper on fine canvas; No. 66, in the Pitti, is a repetition not quite equal to this, heavy in tone and somewhat mistreated, but still charming.—Mr.]; we find, besides these, some paintings very motley in colour, and yet dull. Nevertheless Andrea, first of all the Florentines, has attained a certain harmonious scale, a deep, often luminous transparency of colours; he also first allowed to colour a co-determining influence in the composition of the picture. Not for nothing do his draperies fall in folds so effective in their breadth. One must confess that they are enchantingly beautiful in cast and contour, and seem unconsciously to give us the complete impression of the living figures.

But in the essential points his composition is as severely architectonic as that of Fra Bartolommeo, to whom he clearly owed his best qualities. Here too there is real symmetry concealed under contrasts. But, as he had not the feeling of the Frate, the framework sometimes remains unfilled. How far inferior to that of Fra Bartolommeo is his beautifully painted Descent from the Cross, *P. Pitti*, *c* No. 58, 1524. The motives, classical in lines and colours, are almost nothing as to expression of mind — wealth without purpose. Also in the beautiful Madonna with the four Saints, 307, of the same year; the unsatisfying characters contrast with the solemnity of the whole. Of the pictures in the *P. Pitti* the Disputa della Tri- *d* nità, No. 172, shows the most intellectual life; it is a Santa Conversazione, more serious and connected than most of the Venetians, and is likewise a grand picture of the first rank. The two large Assumptions are both late, resemble each other greatly, and have much that is conventional, but also great beauties (No. 191, left unfinished, and No. 225). This want of feeling often strikes us, especially in the Holy Families, along with the great artistic merits; sometimes it seems as though the two mothers and the two children had no near relation to each other. Of these, besides the Florentine collections, the *P.* *e* *Borghese* at **Rome** possesses several; also a beautiful and genuine picture in *S. Giacomo degli Spagnuoli* *f* at **Naples**, right of the chief door; one in *Turin*. [Of the pictures in *g* the *Palazzo Borghese* I consider only one, third room, No. 28, as genuine. *h* Among the Holy Families, No. 81, in the *P. Pitti*, is refined and power- *i* ful. A genuine replica of it in *P.* *Brignole Sale*, in **Genoa**.—Mr.] *j*

As a historical narrator Andrea has produced immortal works. The frescos in the entrance-court of the *Annunziata* exhibit indeed partly *k* the same, almost too severely architectonic symmetry; in the three first pictures to the left, subjects from the legend of S. Filippo Benizzi, finished before 1510, the group is formed in rows, mounting

* Which of them represents himself, we leave undecided. That with the lady (P. Pitti, No. 118) is very stiff for the comparatively late period. The bad drawing in the hand, and the lifelessness of the head of the lady, make one doubt.

to a pyramid; there is never any sufficient expression of a truly dramatic grand action; in the Adoration of the Kings (last picture on the right), the chief group will be found stiff. Nevertheless these paintings exhibit the most charming variety of new motives of life; the painter gives us the true enjoyment of seeing simple expressions of life very pure and perfect in form, noble in proportions, and beautifully arranged without any feeling of crowding. In considering details a number of the figures of the first, second, and fifth picture impress themselves indelibly; in spite of all injury, we recognise in the last named (Clothing of the Leper), in the form of S. Filippo, one of the highest creations of the golden time. The Birth of the Virgin (last picture but one on the right) is the latest conception of this subject in which it seems to bloom out into pure beauty; even Domenico Ghirlandajo seems narrow and harsh by the side of this wonderful richness. Except the pictures of the elder masters (*Alessio Baldovinetti's* Birth of Christ, last picture on the left, and *Cosimo Rosselli's* Investiture of S. Filippo, the last but one on the left), the pupils of Andrea Lionardo have here given us the very best. Next to him is *Franciabigio* in the Marriage of the Virgin (injured by the well-known blow with a hammer)—a work inspired by careful and industrious study of good models. In the Visitation by *Pontormo*, which is by far his greatest work, the ideal of Andrea and Bartolommeo is elevated by the highest expenditure of power into a new whole. Only the Assumption of the Virgin by *Rosso* certainly shows the style of Andrea run wild.

Besides this, in his later time (1516–27), Andrea produced the only Last Supper which can be even distantly compared with Lionardo —the large, in part beautifully preserved, in part much-defaced fresco in the Refectory of the former *Convent* of *S. Salvi*, at Florence. (Ten minutes from the Porta della Croce, on the left from the road.) The moment chosen is when Christ takes the piece of bread to dip it into the dish, while Judas, alone of them all, has already a piece of bread in his hand. The characters are noble, and strongly marked with life, but far removed from the sublimity of those of Lionardo, which, each in its kind, represent a complete range of expression carried to the highest conceivable point. Andrea also, for the sake of the certainly extraordinarily powerful picturesque effect, gives his personages very various, sometimes far from ideal, draperies; a variety of which the eye can feel the beautiful result long before it is aware of the cause of it. Here, as with Lionardo, the play of the hands, which alone express the various feelings, is indescribably living, how Christ soothes the questioning John, how Peter laments, how Judas is closely pressed. (Best light, afternoon.) *Franciabigio* in this subject (Last Supper), in the *Refectory* of *S. Giovanni della Calza*, in Florence, has not nearly equalled del Sarto.

The Madonna del Sacco also, in a lunette of the *cloister* of the *Annunziata*, 1525, gives the highest point of Andrea's colouring and rendering in Fresco, except his Last Supper.

Lastly, there is a series of monochrome frescos in brown, by his hand, in the little court of the fraternity *dello Scalzo* (near S. Marco: it is only shown by one of the Custodi of the Academy, who must accompany the visitor thither). The subject is the life of the Baptist. With the exception of two early ones, and two executed by *Franciabigio*, the

whole of these compositions are, in spite of their plainness, among the most powerful and freest creations of the mature time of Andrea. The stiffly architectonic character of the earlier frescos in the Annunziata is here lost sight of in pure spirit and life. The conditions of monochrome, which excluded all more delicate working of his faces, all charm of colour, appear to have stirred up the master to do his very best. Among the early ones, the Baptism of the People by John is a higher (indeed the highest) conceivable grade of the well-known fresco of Masaccio; among the later ones, the Visitation, the Beheading, and the Bringing in the Head are the best; among the allegorical figures, the Caritas, which far surpasses the picture in the Louvre. [It is remarkable that Andrea here adopted several figures from A. Durer's engravings in his compositions, as the Pharisee listening to the Preaching of John, a woman seated in the Baptizing of the People, and others.] On this inspiration is also painted the spirited little Predella, with the histories of four [a] Saints, in the *Academy* (where there is nothing else remarkable by Andrea except the picture of the four Saints). The two Stories [b] of Joseph (*P. Pitti*) give no idea of his capacity.

Beyond the limits of Florence, the *Cathedral* of **Pisa**, in the choir, [c] contains a number of splendidly painted single figures of Saints of 1524.

Of his pupils and followers, the best have already been named. By *Franciabigio* (1482—1525) there are some pieces (long narrow pictures), with little figures, in [d] the *Uffizi* and the *Pitti;* a good portrait of a man in a hat (1517) [e] in the *Pal. Capponi.** *Pontormo* (*Puntormo*, 1494—1557) is only prized for his likenesses (*P. Pitti:* [f] Ippolito Medici; *Uffizi*, the elder [g] Cosimo, in profile, admirably reconstructed upon a fifteenth century portrait). Of his other works the earliest are the best, at least in the colouring (*Uffizi:* Leda with the [h] four Children in a landscape; *Cappella de' Pittori* at the *Annunziata;* [i] fresco of a Madonna with Saints, still quite in the manner of the master; *Pinacoteca* at **Bologna**: [j] Madonna with the Child, standing behind a bench).* The later works appear mannered, through the introduction of forms only for the sake of their real or supposed beauty. *S. Felicità*, in **Florence** (first [k] chapel on the right): Descent from the Cross; *P. Pitti*, the [l] Forty Martyrs, with histories (Uffizi), (very scattered). *Domenico* [m] *Puligo* was misled by the effects of colour and light of Andrea; his forms became, on this account, undecided, his drawing faint. *Pal. Pitti:* a holy family; a Madonna [n] nursing. *Pal. Corsini*, in **Florence**: [o] several paintings. As one of the earliest portrait-painters by profession, he might, perhaps, lay claim to more than one likeness which now passes as the work of his master. *Angelo Bronzino*, 1502—1572, pupil of Pontormo, must, as an historical painter, be placed among the mannerists. But, as a portrait painter, he is inferior to none of his contemporaries, not even the Venetians, far as they surpass him in colouring, which in him is always somewhat chalky. In his manner, *Pal. Doria*, at [p] **Rome**: excellent portrait of Gianettino Doria; *Naples Museum:* [q] the two Geometricians; also, certainly by him, *P. Pitti*, No. 434, [r] the Engineer, grand, after the

* Apparently a portrait of himself; also a very beautiful portrait of 1514, in P. Pitti, No. 43, with a pleasing calmness of expression, and a look full of feeling.—Mr.

* The latter must belong to *Giuliano Bugiardini*.—Mr.

manner of a Sebastian del Piombo; *a* *Uffizi;* the young Sculptor; a Lady in a red dress; a Youth with a letter; a red-bearded Man in a porch; all painted as if for the sake of giving their special characteristic: the Lady with a Child, on *b* the other hand, a mere portrait, perhaps of a Medici.* *Pal. Corsini:* several portraits. *Pal. del* *c* *Commune*, at **Prato**: Medici portraits, of the school of Bronzino. Similar inferior ones, with later ones, in the passage which leads from *d* the Uffizi to the *Ponte Vecchio*.

Rosso de' Rossi (*Rosso Fiorentino*, died 1541, in France); also a follower of Andrea. He very early shows the way which the decadence would take. The forms of Andrea are made by him alluring, even to sensuality, in order to give overpowering effect to the composition only by great masses of *e* light and colour. *Pal. Pitti:* large Madonna with Saints. *S. Lorenzo,* *f* second altar on the right: Mar- *g* riage of Virgin. *S. Spirito*, on an altar, left: Madonna enthroned with Saints (copy).

Some other masters of the earlier Florentine schools still continue to paint at this time. *Ridolfo Ghirlandajo*, the son of Domenico, and later pupil of the Frate, has, in two *h* pictures in the *Uffizi* (S. Zenobius, resuscitating a dead boy, and the Burial of S. Zenobius), either given proof of a great talent, or made a very lucky hit. Movement, grouping, heads, and colour are quite equal to the golden time; nevertheless some negligences in the drapery betray, by the want of seriousness, the future mannerist: an excellent, true, though harsh *i* female portrait, in the *Pal. Pitti* (1509), shows what he could do in execution if he chose.† The frescos in the *Sala de Gigli* of the *j* *Palazzo Vecchio* (Patron Saints and Heroes) already appear to be the production of an exhausted fancy, which throws itself back on the fifteenth century. Other things are pure mannerism. Thus, a Madonna del Popolo, painted by Ridolfo and his uncle *Davide*, in *k* *S. Felice.* [His most beautiful work known to me in Italy, over the entrance of the *Cathedral* at *l* **Prato**: the Madonna floating above her grave, filled with roses, reaches her girdle to S. Thomas; at the side are Angels and Saints.—Mr.]

By *Michele di Ridolfo*, among others, is the picture of the Thousand Martyrs, in the *Academy;* *m* simply a careful study of the nude.

By *Raffaelino del Garbo*, a scholar of Filippino somewhat behind the time, who later strove in vain to acquire the great style, there is a Resurrection (*Academy*), his only early picture *n* of importance; in the Sacristy of *S. Lorenzo*, a Birth of Christ. In *o* the *Cappella Carafa*, in the *Minerva*, *p* at **Rome**, begun by his master, he painted the roof, now much injured. [We refer the reader to C. and C.'s critical investigation of the relation of the various *Raphaels of Florence.* To *Raffaelino del Garbo* certainly belongs the Madonna between Saints, of 1505, on the second altar on the left, in the left transept of *S. Spirito*, at **Flo-** *q* **rence**.—Mr.]

Giovanni Antonio Sogliani, a pupil of Credi, has, in his most beautiful picture, on an altar on the left in *S. Lorenzo*, representing *r* the Apostles awaiting martyrdom, nearly equalled his master and almost even Andrea del Sarto. The Predella also, by the very rarely seen painter *Bacchiacca*, is a thoughtful work. In the *Academy*, be- *s*

* Probably by his nephew, *Alessandro Allori.*—Mr.

† In this and the following year the example of Raphael, with whom he was in friendly relations at Florence, exercised the most beneficial influence on Ridolfo.—Mr.

sides inferior pictures, there is a Madonna enthroned, with Tobias, his Angel, and S. Augustine, also
a much like Credi; in the *Uffizi*, a Madonna in a landscape, merely well painted; in the sacristy of
b *S. Jacopo*, a Trinity with Saints, which are good, and in part quite noble. [A beautiful picture of
c S. Catherine in the *Torrigiani Gallery*, at **Florence**.—Mr.]

Giuliano Bugiardini, an artist who succumbed to very various influences, follows D. Ghirlandajo in
d the Birth of Christ (*Sacristy of S. Croce*), and afterwards approaches Lionardo in his treatment; a Ma-
e donna nursing, in the *Uffizi*, No. 213; one of his best pictures; a large Madonna enthroned, with S. Catherine and S. Antony of Padua,
f in the *Pinacoteca* at **Bologna**. At last Michelangelo overset his imagination. The well-known
g Martyrdom of S. Catherine, in *S. M. Novella* (Cap. Ruccellai, near the Cimabue), is really the martyrdom of the conscientious artist himself, and an instructive memorial of the fermentation into which certain minds were thrown by the master of the Last Judgment. We may conceive the whole misery of hunting for motives. [Still Fra Bartollommeo is to be mentioned as his principal model, for whom, according to Vasari, he used to complete pictures begun by himself; among
h others, the Pietà, in the *Pitti*, No. 64. His unsigned pictures often bear finer-sounding names; as the Madonna del Pozzo, ascribed to Ra-
i phael, in the *Tribune* of the *Uffizi*, undoubtedly his work*; so, also, the circular picture of the Holy Family with the Baptist, No. 1224, called Ridolfo Ghirlandajo. Further: John the Baptist, in the right side
j aisle of *S. M. delle Grazie*, at **Milan**; two pictures in the *Borghese Gallery*, at **Rome**, second
k room, Nos. 40 and 43; in *Turin*, the
l great Annunciation, No. 588, and a Holy Family, No. 584.—Mr.]

* [The Madonna del Pozzo is clearly by Francia Bigio, to whom Vasari assigns it. —Ed.]

RAPHAEL.

It might seem almost superfluous to speak here of Raphael. He always gives so much that is everlasting; unasked, he spreads his beauties before us with such directness that every one who sees his pictures can find his way without a guide, and can carry away a lasting impression. The following suggestions are but intended to clear up the sometimes hidden reasons of this impression.

What is usually called fortunate in Raphael's life (1483–1520) was so only on account of his special character, and because his nature was so thoroughly strong and healthy. Others might have been wrecked in like circumstances. Soon after his father's death (Giovanni Santi, died 1494), he entered the school of Perugino, and worked under him till 1504. Thus his youth was surrounded only by pictures of exaggerated expression of feeling, and of almost mathematical symmetry. The school might be considered as behindhand, and very undeveloped, as to any questions of variety of drawing and composition, of the study of the whole human form; and even the expression was then passing in the Maestro Perugino into a mechanical repetition of what was considered as tender and beautiful. It seems as if Raphael had not noticed it. With the most wonderfully childlike faith he enters into Perugino's (then only fictitious) mode of feeling, and enlivens and varies the decaying life. When he paints as assistant in the pictures of the master, one seems to recognise the characteristics of

Perugino's own best youthful time,* as he ought always to have painted; so, also, is it with Raphael's own earlier works. In the Coronation
a of the Virgin (*Vatican Gallery*) we see, for the first time, what Perugino's style could reach; how different, how far superior to his master is Raphael in the whole result, in the divine purity with which he expresses tender devotion, beautiful youth, and inspired old age, besides that he is already far more refined in drawing and drapery. The little Predella
b pictures of this *altar-piece* in another hall of the same gallery already show a freedom in forms and manner of narration almost Florentine. Also, in the Sposalizio (Milan,
c *Brera*), with the date 1504, Raphael goes far beyond the composition of his school: the most perfect symmetry is picturesquely relieved by the most beautiful contrasts; the incidents of the Ceremony and those of the action (in the suitors breaking their rods), the lively group, and the serious lofty architectural background, with which other Peruginesques, as, for instance, Pinturicchio, play so childishly, produce together an almost purely harmonious whole. The expression of the heads will, perhaps, be found less sweet than in many of the engravings. The little Madonna Connestabile, now
d in possession of the Emperor of Russia, one of the greatest jewels of painting of miniature size, is better conceived, in a circular shape, and more beautiful and easy in attitude than any similar picture of the school; in the perfect charm of the two figures, and the enchanting spring landscape with the snowy hills, one forgets to compare.* One may say that Raphael, when towards the end of 1504 he abandoned this school, had not only entirely adopted all the good sides of it, but in general expressed its especial character far more purely and loftily in his works than any of his contemporaries in the school.

* This is seen especially in Raphael's share in the Adoration of the New-born Child, in the Vatican Gallery (4th room, No. 26, Il Presepe delle Spinetta). For the head of Joseph is altogether regarded as his work; the heads of the angels and of the Madonna are certainly either by him or by Lo Spagna. [The whole work is by Spagna.—Ed.] In the Resurrection, also to be found there (IV. 24), the sleeping youth on the right must at least be ascribed to him. [In the Sacristy of S. Pietro at Perugia, the John kissing the Child Christ is a copy after Perugino's large altar-piece in Marseilles, of 1512—17, therefore not by Raphael.—Crowe and Cavalcaselle.]

FLORENTINE PERIOD.

He betook himself to Florence, which just then was the gathering-place for the greatest artists of Italy. Michelangelo and Lionardo, for instance, were there, producing in their (lost) cartoons the greatest wonders of historical composition: it was a great moment of fermentation in art. Any one wishing to understand it should look into the left transept of *S. Spirito* in Flo-
e rence, on the second altar to the left, for the picture with the date 1505, which is now commonly ascribed to *Ingegno* [*Rafaellino del Garbo*, see p. 135 *q*]; in the Madonna with Saints our eyes are mocked by four or five painters of different schools.

Raphael did not allow himself to be distracted. He soon found among the Florentine painters, as it seems, the one who could most

* The pictures from S. Trinita at Citta di Castello (Trinity and Creation of Eve), now in a private house, Casa Berioli della Porta, are much injured. The Madonna in the Casa Alfani at Perugia is a very early Peruginesque.—Mr. [It passed from the Casa Alfani to the Casa Patrizi at Terni, but is only a reduced copy of Perugino's Madonna at the Vatican, and certainly not by Raphael.—Ed.]

help him on his way, the great Fra Bartolommeo, who not long before, after an interval of several years, had again returned to painting. He was mostly employed on the same subjects as the Perugian school, namely, votive pictures; only he accomplished pictorially what they had left undone; he not only arranged his saints and angels symmetrically near and among each other, but he constructed real groups with them, and enlivened them by contrasts and by fine development of physical forms. His influence on Raphael was decisive; if we calculated it, the result might be that Raphael owed to him his strongest impulse towards a severely architectonic and yet quite living manner of composition.

The earliest sign of this influence (see p. 123 *e*, the remarks on the Last Judgment in S. M. Nuova) is seen in the fresco picture with which Raphael adorned a chapel of
a the cloister of *S. Severo* in Perugia. The perspective foreshortening of the half-circle of saints, who are enthroned on clouds, goes far beyond the Peruginesque horizon; here we have not only variety of character and position, but a higher harmony and a grand freedom. The contrast of the upper Peruginesque and the lower Florentine angels clearly express the division in the artist's mind at the time.

In his easel pictures (presumably) of the years 1504–1506 he preserves more of the old manner; so in the
b Madonna del Gran Duca, *Pitti Gallery*. This has quite the clumsy, stiff drapery of Perugino; but in the noble expression of the head, and in the beautiful arrangement of the child, is one of the greatest expressions of Raphael's power of feeling, so that we incline to prefer it to many later and more perfect Madonnas.

Raphael lived from 1506–8 in Florence for the second time, and this period already was very rich in important pictures, of which the greater number have gone into foreign countries. Yet those remaining in Italy afford at least a sufficient clue to his inner development.

Now we see him make a choice: starting from the firm ground to which the Frate had helped him,* he attempts with the surest tact only what he feels internally suited to him. The fulness of life, which is the theme of most of the Florentines of that time, touches him too, but only as far as it does not trench upon the highest things—the expression of the soul and the fundamental principles of picturesque composition which gradually grew in him to a sure form.

Compare only his Madonna of that time with those of the Florentines; even those of Lionardo (*Vierge aux Rochers*, *Vierge aux Balances*, in the Louvre) will give the feeling that they are less loftily conceived, and are busied with some mundane occupation, to say nothing of the rest. Raphael has an advantage, to begin with, in the careful construction of his groups, and still more in the lofty gravity of his form, which keeps him from all mere accidental traits of life. In intention his Madonna is nothing more than a beautiful

* The just measure between the two artists is especially difficult to reach, when, on one hand, we consider Raphael's Holy Family of this period, in the Pinakothek at Munich, and on the other, the two Holy Families of Fra Bartolommeo, in the P. Corsini at Rome, No. 26, in the 3rd room, and in the P. Pitti, No. 256, first of the back rooms. Did Raphael first create the perfectly pyramidal group of the Virgin, the two Children, Elizabeth and Joseph standing above to complete it; and did the Frate copy it incompletely, leaving out one figure? Or did Raphael complete the incomplete idea of the Frate by his addition? The decision is doubtful, but the connection of the two pictures obvious. I am inclined to adopt the first hypothesis.

woman and a mother, as also with the Florentines: his purpose (excepting in the votive pictures in especial) is not more for edification than theirs; if, therefore, one finds the highest therein, there must be other reasons for it.

The answer may be found in the *Madonna del Cardellino* (in the Tribune of the Uffizi); the simplest conceivable pyramidal group, just enlivened by the action with the goldfinch: perhaps the full value of the picture will be sought in the charming form, the pure expression; but these would have less effect, they would perhaps be entirely lost, but for the finely calculated harmony of the details in form and colour. In Raphael the detail strikes so powerfully that one thinks it the essential part; yet the charm of the whole is infinitely the most distinctive point.

The well-known Belle Jardinière, in the Louvre, is a higher step in the same line, with the Madonna del Cardellino.

The *Madonna del Baldacchino*, in the Palazzo Pitti, remains a puzzle. Raphael left it unfinished on his journey to Rome; later, when his growing fame called fresh attention to the picture, the painting was continued we know not by whom. At last Ferdinand, son of Cosmo III., had it touched by a certain *Cassana* with an appearance of finishing chiefly by means of brown glazings. The remarkably beautiful attitude of the child with the Madonna (for instance, that of the hands), the figures on the left arranged in the grand style of the Frate (S. Peter and S. Bernard) belong surely to Raphael; perhaps also the upper part of the body of the saint on the right, with the pilgrim's staff; on the other hand, the bishop on the right might be composed by quite another hand. The two beautifully improvised children on the steps of the throne belong as much to the style of the Frate as of Raphael; of the two Angels above, the more beautiful one is obviously borrowed from the fresco of S. Maria delle Pace, in Rome, from which it appears that the first finisher did not touch the picture till after 1514.

FLORENTINE PORTRAITS.

In his Florentine portraits, Raphael already stands forth as the great historical painter, who can distinguish the characteristic from the accidental, the permanent from the transitory. Here, perhaps, alone, we can trace the influence of Lionardo on Raphael in the conception as well as in the careful modelling which regards no detail of form as too trifling when it concerns the general and full character. If we pass over two very beautiful heads of monks at their devotions in the *Florentine Academy* (Sala de' piccoli Quadri), which might be of the first Florentine period [certainly by Perugino, Ed.] the portraits of Angelo and Maddalena Doni (in the *Pal. Pitti*) would be his earliest known works of this kind (1505). The one of the wife shows an unmistakable similarity with the Gioconda of Lionardo (in the Louvre) not only in outward things, but in its inner character. Much is formal; for instance, the position of the hands, also the colour; only the conception of the character and the position is quite natural. Of all his contemporaries, only Lionardo and, perhaps, Giorgione could have produced anything so good.

The portrait in the *Tribune* of the *Uffizi*, also called Maddalena Doni, resembles the other picture like an elder, somewhat invalid sister, and might have been painted earlier, — perhaps, soon after his arrival in Florence, when Raphael was still Peruginesque in his ideas,

and had not yet seen the Gioconda. It is so beautiful a picture, and so characteristic (for instance, in the arrangement of the hands), that the doubts of its genuineness
a hardly seem justified. *Raphael's* own portrait, in the collection of portraits of painters there, is anyhow undoubtedly genuine (of the year 1506 ?), easy and graceful in position, and masterly in painting. [This picture, which has suffered greatly, still appears somewhat timid in the execution; also the young man looks hardly more than twenty-one, and accordingly it would be from 1504 or 1505.—Mr.]

b Lastly, the *Pitti* (No. 229, Hall of the Iliad) contains the portrait of a lady of about thirty-five, in Florentine costume, which is ascribed to Raphael, and in any case is of first rank. It appears to be painted by a future master of chiaroscuro, which Raphael never was; also the surfaces of the linen, and the damask sleeves, show rather the manner of Andrea del Sarto. The modelling is wonderfully beautiful and careful, such as is not seen in Andrea's later works. The foreshortening of one hand would certainly have been far better given by Raphael, who was in this respect so advanced. The character of the head gives a whole story of early life, full of love and goodness. [Comparing it with the portrait of Maddalena Doni, we still can but ascribe the portrait just spoken of to Raphael. The likeness in the hands and the head is striking.—Mr.]

In the year 1507, Raphael also painted his first large historical picture of action; it is the Entomb-
c ment, in the *Borghese Gallery*, at **Rome**—a work of the highest tension of all his powers, not yet free from certain awkwardnesses (for instance, in the arrangement of the feet), with special forms of face, which point to a fixed ideal, and therefore one approaching to a mannerism, from which Raphael was again to work himself free. But it is a never-ending marvel for arrangement of lines, for dramatic and picturesque contrasts, and for expression. It is enough to trace the distinctions of physical effort and intellectual sympathy, to place Raphael above all his contemporaries. The body of Christ is, in form and foreshortening, entirely noble. The *Predella* belonging to d it, representing in grey colour the figures of Faith, Love, and Hope, in circular pictures on a greenish ground, each with two boy-angels at the sides, is in the *Vatican Gallery*. They are apparently mere sketches, but in the composition and the demeanour there lies an expression as telling as could be desired. With the least possible means, the greatest effect is here produced. (The *upper lunette*, God e the Father with Angels, is still to be found in *S. Francesco de' Conventuali*, at **Perugia**, where once stood the whole work; but not over the copy of it by *Arpino*, but over an altar-piece on the right-hand side, the Birth of Christ, by *Orazio Alfani*. The genuineness of this is doubted. In the *Pinacoteca* f there, No. 42, a copy by *Amedei*. Another copy by *Francesco Penni*, g in the *Gallery* at **Turin**.)

By this distinguishing work Raphael proved himself the one who alone, besides Michelangelo, could worthily carry out the ideas of Pope Julius II. In 1508, the Pope called him to Rome, where, for the twelve remaining years of his short life, he displayed the inconceivably rich productiveness which stands alone as a moral marvel. It is not the height of genius, but the power of will, which is the grandest: the first would not have kept him from mannerism; it is the last which never suffered him to rest on his

laurels, but always urged him to higher modes of expression. The great number of commissions, the fame and the exceeding beauty of his works, soon gathered a school round Raphael; to this he was obliged, in later times, to confide the execution even of really great undertakings; they were men of most various gifts, sometimes of inferior character; but as long as the powerful reflection of the character of the master rested on them, they created in his spirit. Their rapid decline, after his death, shows again, in a reversed sense, what he must have been.

RAPHAEL'S MADONNAS.

We begin with the easel pictures still existing in Italy, which, in spite of the master's becoming gradually accustomed to fresco during this time, fully preserve their special character, so that in them are worked out the highest problems of oil painting which lay in Raphael's line. The most conscientious of artists, he was never satisfied with the technical results of what he had done. But if one requires of him the glowing colour of Titian and the chiaroscuro of Correggio, this shows an entire misunderstanding of his true value. None of his pictures would gain essentially by the addition of these qualities, because none depended on them for their success. What one must regret is the later darkening of his shadows, which certainly must have been much lighter at the time when they were completed. The proof of this is in Andrea del Sarto's copy from the
a portrait of Leo X. in the *Naples Museum;* executed with colours chemically better in the shadows, it shows how the original, in the P. Pitti, must have been harmonized.

The Madonnas of this Roman time are mostly in foreign parts. Of the *Madonna di Casa d'Alba,* a *b* circular picture, with whole figures in a landscape, the Borghese Gallery, for instance (No. 38), contains an old copy,—a charming reminiscence of the Florentine Madonnas, only with more action. The Madonna della Tenda, in the *Turin* *c* *Gallery,* is a replica, not by himself, of the picture in Munich; as the so-called Réveil de l'Enfant,* in the *Naples Museum,* like that in *d* the Torrigiani Gallery, is only a copy of the famous specimen in England in the Bridgewater Gallery. The infinite grace of this picture, by which it takes a dreamy hold of the imagination of the spectator, is owing less to the very beautiful forms and features than to the exceedingly perfect lines, to the sweep of the movement of the mother and child, to the disposition of the light.

No single one of these pictures directly indicates that the Mother of God is intended. It is only the pure beauty of the woman and child which awakens the thought of the supernatural. After 1500 years, art has again reached a height at which its forms of themselves, and without any additions, appear something eternal and divine.

And now Raphael descends and paints perhaps merely the most beautiful Italian woman in the form of the Madonna della Sedia *e* (*Pal. Pitti*). Apart from the charm of form, and for composition never equalled in the world, the expression of maternity here is peculiarly striking in connection with the beautiful peasant costume. It is the favourite picture of women.

Of the Holy Families, one of the best, as it seems, has vanished without a trace,—the Madonna from the shrine of *S. Maria del Popolo* *f*

* The name is not suitable; the child is already quite awake, and pulls playfully at the mother's veil.

(usually called of Loreto). The one in the Louvre is not better than some other good school copies, of
a which, for instance, the *Naples Museum* contains one. The best (?) is in the possession of the Lawrie
b family, in the *Palazzo Panciatichi*, at Florence. The motive is well known; Mary lifts the linen covering from the child that lies on a bench and smiles at her, while Joseph looks on; in the background a green curtain; the two principal figures hardly less than life-size. It is a domestic scene, but free from the prosaic detail of the northerners, and the showy Renaissance ornament of the Florentines, expressed in the noblest forms and lines.

c The *Madonna dell' Impannata* (the cloth window), in the P. Pitti, is also partly composed and executed by Raphael. Mary, Elizabeth, the young woman on the left, and the child, have been originally sketched for a circular picture, which would have reached downwards as far as the knee of Elizabeth (in which case, Mary's standing on another level from the others would not have been so striking), or what secret of the studio is here hidden? The whole figure of John sitting outside the group is in any case a later idea, even if Raphael himself preferred it so. There is a discussion as to the parts painted by him, which I leave to be decided by others. The incident is most charming; the two women have brought the child, and hand it to the mother; and while the boy turns, still laughing, after them, he takes fast hold of the mother's dress, who seems to say, "Look, he likes best to come to me."

d The scene in the *Madonna del Divino Amore* (*Naples Museum*) is more solemn. Elizabeth wants the child Christ to bless the little John kneeling on the left, and leads him gently by the hand. Mary prays as if confirming it; she has let go her hold of the child on her knee, rightly, for, if he is capable of blessing, he must also be able to sit firm. It is just in traits of this kind that later art is so poor. The execution must be the work of pupils.*

Close by, hangs *Giulio Romano's Madonna della Gatta*, a repetition, *e* given in his style, of the "Perla" of Raphael, which is gone to Madrid. The additions made by the pupil are mere desecrations, such as the cat, the transformation of Elizabeth into a gipsy, and various other changes. It is the same with the *Madonna della Lucertola* (*P.* *f* *Pitti*) [No. 57, called *G. Romano*, but by the hand of a Fleming.—Mr.], only that apparently even the original, reputed to be a Raphael, also in Madrid, was not altogether invented by the master. More beautifully and carefully painted than the Madonna della Gatta, still the Florentine picture strikes us as a collection of motives (a so-called *pasticcio*) after Raphael.

But few votive pictures, in which the Virgin appears enthroned or in glory, exist by Raphael. The earliest of them, still with a recognizable Florentine tone, is the *Madonna di Foligno*, in the *Vatican* *g* *Gallery*, of the year 1512. As the Mother of God, with Saints, this picture accomplishes exactly all that the Florentines would willingly have achieved: a highly elevated spiritual life in the saints; the most inward relation to the believing beholder, as well as to the Virgin; the last, for the rest, only as ideal mother, not as the queen

* The sculptor *Alessandro Leopardo* has also shown correct feeling on this point, if the Madonna della Scarpa in S. Marco at Venice is by him. The child, sitting on her right knee, is just preparing to give the blessing, and she lets go her hold of him.

of heaven; the child with a touch of restlessness; and yet both as much above the Madonna del Baldacchino, as the accompanying Saints of the picture are above those of the last named. And what Florentine child-angel, what earlier child's figure, even of Raphael's own, could come up to the divinely sweet angel-boy who stands with the inscription tablet in front between the saints? The kneeling donator, Sismondo Conti, is quite worthy of the contemporary portraits of Raphael, and also touched with a cheerful, solemn devotion, which is wonderfully distinguished from the ecstacy of S. Francis, the excitement of John and Jerome.

Later, in the Sixtine Madonna (at Dresden),* Raphael attained and certainly aimed at something higher; the expression of the supernatural is produced not merely by the idealized form, but by the visionary treatment of space, the advancing forward upon the clouds, and the grand, solemn flow of the drapery. In the Madonna di Foligno even, the principal figure, seated, floating, is treated as though in a defined space, and all the rest is altogether earthly and real. A picture which, from its character as a banner for a procession, ought to form an exception (as is supposed, with some apparent reason, of the Sixtine Madonna), cannot, however, be a rule for altar-pictures.

a Of the *Madonna del Pesce*, which came to Spain from Naples with so many masterpieces under the Spanish viceroys, there is still an old copy in S. Paolo at Naples, in the passage from the church to the sacristy. In this most charming composition Mary is again thrown back in the midst of the saints, as in the Madonna del Baldacchino; but the lofty conception of form, the pure flow of the composition, show the later, completer time of the master.

Thus Raphael, with the single exception of the Sixtine Madonna, has in his Virgins always glorified the female character with all his power, and taken the chance whether or not in her should be recognised the Mother of God, the Queen of the Angels, the Mistress of Heaven, surrounded with all the glow of mysticism. He always uses as little symbolism as possible; his art does not depend on associations which are beyond the sphere of form, thoroughly as he had mastered the expression of the symbolical in its proper place, as is shown by the frescos in the Vatican. His child Christ, also, with the single exception of the grand mysterious boy on the arm of the Sixtine Madonna, is animated by the purest spirit of infantine beauty. Italy is richly gifted in this respect, so that the painter often finds the choice hard, and, since Lippo Lippi and Luca della Robbia, art had striven unweariedly to give the highest inspiration of the childish form; Raphael came and drew the conclusion. His child Christ and his child St. John show, with the exception of his earliest Peruginesque sentimental pictures, nothing but the most beautiful youthful life, the healthy expression of which is only carried to the border of playfulness, and does not, till Giulio Romano (and elsewhere in A. del Sarto), pass into the fanciful, falling lastly in later generations into the sentimental.

The simple beauty of existence, which is the essence of the child, ceases with the first exhibition of activity. Raphael has no repre-

* The copy in S. Sisto at Piacenza, which is said to occupy the frame of the original, but appears incomprehensibly small, is by *Pierantonio Avanzini*, beginning of 18th century. A very remarkable development of the compositions in S. Severo at Naples, 7th chapel on left.

sentation of the twelve-year old teacher in the Temple,* but there is one of the inspired boy John; among many copies, one at least *a* old, in the *Tribune* of the *Uffizi* at Florence; one (Flemish) copy *b* in the *Pinacoteca* at **Bologna**. An original picture of the inspired boy John, different in the composition from the above, has lately been exhibited in the Louvre (No. 368 *bis*). The powerful, severe expression of the beautiful head, and the extremely effective contrast between the erect sitting posture and the diagonal movement, lead us to overlook the mixture of youthful with adult forms here apparent. On the whole, we shall agree with Raphael (even against Titian) in representing the Baptist, as a single figure, as quite young; this beauty is the only right equivalent for the scene of the Preaching of Repentance, except when by the addition of other figures quite a new consideration is brought in. The curved line of the reed cross, to which John points, harmonizes the whole composition.

PICTURES OF THE ROMAN TIME.

Lastly, there are three works of the Roman time which, each in their way, are incomparably grand in their representation of the supernatural.

The one is symbolical—the vision of Ezekiel, in the *Palazzo* *c* *Pitti*, small, most carefully executed, though not like a miniature.* The Middle Ages had given a symmetrical form to the symbols taken out of the Old Testament and the Apocalypse, according to the words, imposing from the reality of the belief, and to our feeling overpowering by the association of ideas, which are combined with such utterances of the ancient church. Raphael undertook the subject, and transformed it in the spirit of the grandest beauty as far as it was possible with the coarse symbol. By the shifting backwards of the form of God the Father he first produces distinctly the expression of floating; the lifted arms, supported by two child-angels, give the feeling of an all-powerful blessing: God the Father sits enthroned on the eagle above, and the lion and bull on which His feet rest are only subordinately introduced: they look up next to the adoring angel of Matthew; God the Father only looks at the last. We may call this different treatment of the four sensuous images arbitrary; would that there were more of such arbitrariness! The picture would be of about the time of the first part of the Loggie.

The second work gives the supernatural by its reflection in a company of saints; the famous S. Cecilia (in the *Pinacoteca* of **Bo-** *d* **logna**, painted about 1515). On the earth lie the worldly musical instruments, half broken, unstringed; even the pious organ falls out of the hands of the saints; all are listening to the choir of angels only indicated in the air above. Raphael gave song to this wonderfully improvised upper group, whose victory over instruments is

* An unlucky subject, since the purpose can never come out clearly in the representation: we learn indeed from the Gospel, but never from the picture, why the scribes are so disturbed; the arguments which produced this effect cannot be painted. (How Lionardo managed it, see antea). We should learn much if we could discover what subjects Raphael would not paint, in spite of the wish of others, and for what reasons he rejected them. There are no pictures of martyrdoms by him; the nearest approach to this is the Bearing of the Cross (the Spasimo di Sicilia), besides the early Crucifixion, from the Fesch Gallery, belonging to Lord Dudley (Ward).

* Its genuineness has been doubted of late.

here substituted for the conquest, itself impossible to represent, of heavenly tones over the earthly, with a symbolism worthy of all admiration. Cecilia is wisely represented as a rich, physically powerful being; only thus (not, *e.g.*, as a nervous, interesting being) could she give the impression of full happiness without excitement. Her regal dress also is essential for the desired object, and increases the impression of complete absorption in calm delight. Paul, inwardly moved, leans on his sword; the folded paper in his hand indicates that in presence of the heavenly harmonies the written revelation also must be silent, as something that has been fulfilled. John, in whispered conversation with S. Augustine, both listening, variously moved. The Magdalen is, to speak openly, made unsympathetic, in order to make the beholder rightly conscious of the delicate scale of expression in the four others,—for the rest, one of the grandest, most beautiful figures of Raphael. The true limits within which the inspiration of several different personages has to be represented, are in this picture preserved with a tact which is entirely foreign to the latest painters of the Feast of Pentecost. (Tolerably preserved and restored, with the exception of the coarsely over-painted sky.)

The third picture, the last of Raphael which he left unfinished (1520), is the Transfiguration, in the *Vatican Gallery*. Here, by a dramatic contrast which one may call monstrous, the supernatural is far more forcibly put before us than by all the glories and visions of other painters. Two entirely different scenes are combined in the picture—a piece of audacity not to be recommended to every one; it only occurred here, and for this end. Below, on the mountain, are the people who have brought the possessed boy, and the disciples, puzzled, compassionate, excited, even looking for help in the book, and earnestly pointing up to the mountain, whither their master had gone; the possessed one himself especially remarkable as one of the few forms from the realms of darkness produced by Raphael, and which with the most horrible expression, yet showed so strikingly his lofty moderation; the woman lamenting on her knees in front is as it were a reflection of the whole incident.

Not one of them sees what happens on the mountain, and the Bible text did not allow it; the connection of the two scenes exists only in the mind of the spectator. And yet one would be incomplete without the other; one has to only cover the upper or under part with the hand to see how much the picture forms a whole. Above floats the Christ, and, as if drawn to him by a magnetic power, Moses and Elias float likewise; their motion is not independent. Below lie the dazzled disciples, and on the left one sees S. Stephen and S. Lawrence, apparently only as patrons of the church for which the picture was originally intended. The form and expression of Christ reveal one of the great secrets of art, which sometimes elude the endeavours of centuries. The conception of the Transfiguration on Mount Tabor, formed by the imagination of the believer, is absolutely incapable of representation, for it pre-supposes a brilliant self-contained illumination of the form, and therefore the absence of all shadow, as well as of all modelling; Raphael substituted the floating.* Also the Transfiguration is conceived entirely as an expression of power in relation to the

* Even in Giovanni Bellini, in the remarkable picture (p. 88*a*) of the Naples Museum, Christ, Moses, and Elias are still represented standing on the mountain.

spectators. Raphael, on the contrary, did not aim at expressing the greatest possible grandeur, which could not but produce a hard effect through its cold symmetry, but the highest happiness. His Christ is all joy, and thereby also in himself nobler than he could have been made by any expression of power: he is so quite independently of the colossal contrasts with the frightened disciples and with the scene of woe below. An immense force is given to his gaze lifted upwards by the enlargement and the great distance between the eyes;* Raphael in this went no further than the Greeks, with whom the normal form was often more or less altered to give effect to some characteristic feature. Let any one who is dissatisfied with this figure of Christ try to conceive clearly in what it fails, and what it is we may require of art. It is possible that many minds may feel that the Judge of the World in the Campo Santo, the Christo della Moneta of Titian, the Christ in Raphael's Disputà, move other and stronger feelings, deeper lines of thought; but for this subject, the Transfiguration on Tabor, the master has here given it so noble a form that we must rejoice to be able to follow him in any way. The lower half was nearly all executed by pupils, but certainly on the whole corresponds with Raphael's intention, excepting of course the blackened shadows. The unusual form of colouring combined, at least in the upper group, with the almost Venetian harmony, shows that to the last moment of his life Raphael was constantly endeavouring to master new methods of representation. As a conscientious artist he could do no less. Those who reproach him for it, and speak of degeneracy, do not understand his inward nature. The ever-noble spectacle of Raphael's self-development as an artist is in itself worth more than any adherence to a particular stage of the ideal, *e. g.*, such as the point of view of the Disputà, could be. And, further, in art no one can linger behind with impunity; mannerism lies in wait to take possession of the inactive artist.

Of the commission for the picture we know nothing special. It is possible that Cardinal Giulio de' Medici required nothing but a Saviour with S. Stephen and S. Lawrence, and that Raphael added the rest. Already Fra Bartolommeo had in his most beautiful picture (p. 130 *a*) represented the Saviour with four Saints, as the risen Lord; Raphael went a step higher, and represented him glorified. On the very next page in the Gospel stands the story of the possessed boy: what a moment it was when the artist received the thought of combining the two scenes!

PORTRAITS OF THE ROMAN TIME.

The Portraits of the Roman time of Raphael form a series of quite a different kind from those of Titian, of Van Dyck, and others, who were especially famous as portrait-painters. Painted in the intervals while he was producing the greatest historical pictures and frescos, they are most various in their conception; each bears the reflection of the tone of feeling which animated the historical painter at the special moment. It is well known that in his frescos also he was liberal of portraits.

Of the portraits existing in Italy we must first name Pope Julius II.

* A similar treatment of the eyes appears in the Sixtine Madonna, but perhaps nowhere else in Raphael; he reserved such means for extreme cases. In one of the Saints in the Transfiguration this form is certainly given by the hand of a pupil.

a (in the *Pal. Pitti;* that in the *Tri-*
b bune of the *Uffizi* is considered as an old copy, and is so excepting the head, the great excellence of which can only be explained by its being Raphael's own work). The treatment is wonderfully beautiful, and rich, in spite of its simplicity; the character so given that this picture is the best key to the right understanding of the history of the powerful old man.

c Leo X. with the Cardinals de' Rossi and Giulio de Medici, in the *P. Pitti.* The copy by Andrea del Sarto in the *Naples Museum* (p. 141 *a*) is there always treated as the original, while beyond Naples there has long been no doubt on this question. Somewhat above natural size, so that, *e. g.*, the noble hands of the Pope do not appear as small as in proportion they are meant to do. The two attendant Cardinals can be seen in other early portraits of Popes. The character of Leo X., here and in the frescos, shows a remarkable harmony, which is true also of Julius II. By the changes of light, and treatment of the materials, the four different reds form a harmonious scale. There is a solemn architectural background. The accessories (bell, book, magnifying-glass) are slight but essential indications of character.

d Cardinal Bibbiena (in the *Palazzo Pitti*): the worn and sickly character is grandly and intellectually given; in his aristocratic kindliness there is a parallel to Van Dyck's Cardinal Bentivoglio (also there), which appears far less simple.

Fedra Inghirami, a Roman pre-
e late and antiquarian (*Palazzo Pitti*). The Thersites of Raphael: in this case he, like all squinters, wished to be painted either in profile or with the omission of the squint;* but Raphael did not avoid the characteristic point, but gave the stiff eye a direction and form which should express intellectual investigation. The corpulence is given as nobly as may be; the hands are only those of an aristocratic priest. Probably a memorial of the respect of his colleagues, of the time when Raphael was studying Roman antiquities.*

"Bartolus and Baldus," more *f*
properly Navagero and Beazzano (*Palazzo Doria* at **Rome**). Two half-length figures in black dress in one picture; in spite of modern doubts, certainly genuine. (? ?) Who could induce two remarkable men to allow themselves to be painted together, unless the artist desired to preserve the likeness for himself or for a greater man, perhaps the Pope? The style of a historical memorial is more visible here than in other portraits—a free grandeur, which seems ready for any deed, and would be in its place in any historical picture. The execution, as far as it is untouched, is extremely good.

The Violin Player (*Palazzo* *g*
Sciarra at **Rome** [now in England]). Raphael certainly painted no Virtuoso in 1518 as a private commission. Probably a favourite of the music-loving Leo X. Extremely interesting, so that the fancy of itself imagines the life-romance of this unknown person. The fur worn by the youth is treated with delicacy.

Of the portrait of Joanna of Aragon all the best examples are in the north. [The only original is in the Louvre. In the *Palazzo Doria* there is a clearly Flemish *h*
copy.—Mr.]

The improvisatrice Beatrice

* Guercino painted, in his own portrait in the Uffizi, one eye in the deepest shadow.

* There is much doubt about these two paintings. Mündler traces a weaker hand also in the head of the Uffizi portraits; others believe the Pitti picture to be the work of a Venetian artist. There is a double of it in the collection of the family at Volterra.

(called the Fornarina, in the
a *Tribune* of the *Uffizi*, dated 1512). A marvel of finish and colouring, of the time of the Madonna di Foligno. Apparently an ideal head, till one observes that a not quite beautiful relation of the mouth and chin is concealed by a fortunate adjustment.

Long ascribed to *Sebastian del Piombo* [as whose work I still regard this wonderful production. Compare the altar-piece in S. Giovanni Crisostomo in Venice, and especially the Magdalen in it.—Mr.] Excellently preserved.*

The true Fornarina, Raphael's beloved. The duplicate recognised as original, with much restoration,
b in the *Palazzo Barberini* at **Rome**;
c late repetitions in *Palazzo-Sciarra*
d and in the *Palazzo Borghese*. [Second room, No. 64, the last obviously by *Sassoferrato*.—Mr.] In composition obviously a very beautiful nude academy picture; the position of the arms and the head-dress are arranged by the painter, and do not attempt to characterise the individual. The type, of the long-preserved Roman style of beauty is freely employed in several historical compositions of Raphael, without actually supposing any special model.†

* The same woman is clearly represented in a beautiful picture which in the Gallery of Modena is attributed to *Giorgione;* only here the hair is golden, with a flower in it. To me the picture appeared like a *Palma Vecchio*. On the parapet is the initial V. [Whether the picture represents the same woman appears to me difficult to decide; it is, for the rest, decidedly Ferrarese, and I consider it a work of *B. Garofalo*.—Mr.]

† The very beautiful portraits of the Cavaliere Tibaldeo and the Cardinal Passerini, in the Naples Museum, are now not given to Raphael. The Cesare Borgia, wrongly attributed to Raphael, in the P. Borghese at Rome, may be a very good German picture. [I think it is by Parmegianino.—Mr.] [The female portrait in the Stanza dell' Educazione di Giove of the P. Pitti, No. 245, is in my opinion an undoubted and well-preserved original of unsurpassable nobleness in the features; clearly the model of the Magdalen in the S. Cecilia, of the Sixtine Madonna, and, as we may well surmise, rendering in a nobler form the real features of the Fornarina. The drawing of the right hand agrees with that of Joanna of Aragon; the colouring shows the warm, local, true, light yellow peculiar to Raphael, with shadows of the most delicate pearl grey.—Mr.] Of course many pictures in the Italian galleries still erroneously bear the great name. The picture in the P. Pallavicini, at Genoa, is an originally good school copy, enlarged with new accessories, of the Madonna of the Naples Museum (Réveil de l'Enfant).

In the Madonna di S. Luca (collection of the academy of that name at Rome), only a part of the Luke is regarded as Raphael's own work; the rest hardly even as his own design. Crowe and Cav. say Timoteo della Vite. The Coronation of the Virgin (in the Vatican Gallery, the later picture) is notoriously executed by *Giulio Romano* and *Francesco Penni*. The first has clearly in the upper part followed, at least in some degree, a sketch of Raphael; one recognises touches which reveal the Vierge de François I. The latter, on the other hand, himself designed the lower group of the Apostles. [The catalogue wrongly reverses the relation.] Comparing it with the lower group of the Transfiguration, it shows most clearly the difference between the master and the pupil. [The Raphael in Parma is a work of *Giulio Romano*, the drawing for which by Raphael is in the Louvre.—Mr.] The Raphael in the Gallery at Modena is an inferior picture by a pupil of Perugino.

FRESCOS OF THE STANZE.

Among the historical monuments which *Raphael* executed for Julius
e II. and Leo. X., the paintings in the chambers of the Vatican (le Stanze) take the first place. The inexhaustible richness of these works, and the impossibility of explaining their subject or their value shortly in words, must limit us to a series of single remarks, and cause us to omit in general what is found in all the guide-books and what the eye takes in of itself.

The rooms already existed, and were already partially decorated (by Perugino, Sodoma, and others) when Raphael was summoned for the purpose. They are far from

being models as to arrangement, irregular (look, for instance, at the roof of the Camera della Segnatura), and not favourable in point of light. They are generally visited in the afternoon; yet the forenoon has certain advantages; and the opening of the back window-shutters makes an essential difference.

The technical execution is extraordinarily various. According to a good authority, the Disputà and the School of Athens in particular have been gone over *al secco* in very many parts, yet they are mainly all frescos; the only two figures painted in oil on the walls, of Justitia and Comitas, in the Hall of Constantine, were not, as they say, by Raphael's own hand, but executed after his death. But in the frescos, the work of the master and the pupil, show the greatest difference of treatment, often in the same picture. Raphael was never satisfied, and continually sought to find some new mode of working in the difficult art of painting. Of the four great frescos of the Stanza d'Eliodoro, each is executed in a different colouring: the highest possible point seems to be reached in the uninjured parts of the Miracle of Bolsena; and yet no one will say the Heliodorus and the Liberation of Peter are in their way less perfectly painted.

The preservation is, considering the time, fairly good, except the pictures in the basement or skirtings, which *Carlo Maratta* had really to paint afresh, and some ceiling pictures, seriously endangered by cracks. The greatest damage has occurred in the principal pictures through partial cleaning, and especially by reckless tracing over. This has happily been latterly forbidden. How far the most beautiful modern engravings are inferior in impression to the original pictures is seen by the first glance at the originals. The admirable photographs from the originals, by Braun, at Dornach, give to those who have had the good fortune to see the originals the most beautiful remembrance of them.

CAMERA DELLA SEGNATURA.

The lofty poetical ideas which are the groundwork of the frescos of the *Camera della Segnatura* (finished 1511) were indeed given from without to the artist. Apart from the fact that Raphael hardly possessed enough learning to place and to give the right characteristics of the personages of the Disputà or of the School of Athens, and that here the assistance of some important person of the court of Julius II.* is clearly felt; apart from this, art had long before lent itself to such attempts. The master of the Cappella degli Spagnuoli in S. M. Novella at Florence, had represented in an architectonic setting the allegorical figures of the arts and sciences and their representatives in strict parallelism. Six generations later, hardly fifteen years before Raphael, *Pinturicchio*, also an Umbrian, had in one of the rooms, of which he decorated the roof for Alexander VI. (*Apartamento Borgio*, in the *Vatican*, third room), represented allegorical forms enthroned in the midst of their disciples, on a landscape background, without speaking of other attempts. But Raphael first had the intelligence to transfer the allegorical females from the wall pictures to the roof in a golden mosaic sky. Here he could characterise them in a quite peculiar, ideal manner. It is well known how a later degenerate style of art put its pride in mixing allegorical and historical personages as

* Bibbiena, Bembo, Castiglione, Inghirami are suggested. Also the whole of allegorical art and poetry, from the Trionfi of Petrarch downwards, comes in.

variously as possible with each other, and how it required the whole greatness of a Rubens to render such works agreeable to us, as, *e.g.*, his life of Marie de Medicis in the Louvre.

The remaining figures in the pictures may be called historical figures, for God the Father, the Angels in the Disputà, the Muses on Parnassus, and similar representations, may be counted as such. The upper part of the wall, which is devoted to Jurisprudence, does indeed contain another allegory, but divided off in a separate place. All the figures could now be treated alike, in much the same style.

Why did not Raphael in his picture of Justice represent an intellectually moved company of famous jurists, as he has done in the three other pictures with the theologians, poets, and wise men? Why, instead of this, two single historical acts of law-giving? Because the only subject possible for a "Disputà" of jurists would either have been external to the picture, that is, unrepresentable, or, if made clear by practical conditions, would have fallen below the lofty ideal style.

After dividing off the allegorical part, the historically symbolical element remained the principal subject of the four large pictures.

Herein Raphael has set before us a dangerously attractive model. A great number of pictures of analogous subjects have been produced since then, partly by great artists; they all appear derived from Raphael, or far inferior to him. Why is this? Surely not simply because there has been but one Raphael.

He had, to begin with, an advantage by his freedom in antiquarian considerations. Bound to very few traditional portraits, he had only to produce characteristic figures; in the Disputà, for instance, the costume was the only distinguishing attribute, which indeed was quite sufficient. He was not obliged to place the heads so and so, that they might be identified by learned allusions. This freedom was an immense advantage in allowing the composition to be treated according to purely pictorial motives. They are almost entirely figures belonging to a past, more or less removed, which already had ceased to live except in idealizing remembrance.*

The action which gives life to these pictures could indeed only be represented by the greatest artist. But within his subject impossible things were not suggested to him, as, for instance, the spiritual communion of a learned congress, an academy of painting, or of any such persons whose characteristic employment never is seen in common, and who, if they are painted together, always look as if waiting for dinner. In the Disputà Raphael gave us not a Council, but a spiritual impulse which has brought suddenly together the greatest teachers of divine things, so that they have only just taken their place round the altar; and with them, some unnamed laymen whom the Spirit seized on the way and drew hither with them. These form the necessary passive portion, in whom the mystery realised by the teachers of the Church is reflected in their excitement when the idea dawns on them. That the upper semicircle of the blessed (a glorified repetition of that of S. Severo) corresponds so entirely in

* Concerning the meaning of the individual passages in all the frescos, Platner, in his "Beschreibung Roms," p. 113 ff, gives an accurate acount. For the interesting views as to the subject, and the date of the execution of these works, lately put forward by Dr. Herman Grimm, we must refer to his work, "The Life of Raphael."

its contrast to the lower, is the simple, sublime expression of the relation by which the heavenly world overshadows the lower. Lastly, the idea of the Church impresses itself here in the grandest way; it is not a picture of neutral beauty, but a powerful conception of the faith of the Middle Ages.

The School of Athens is the direct contrast to this, without celestial groups, without mystery. Or is the wonderfully beautiful hall, which forms the background, not merely a picturesque idea, but a consciously intended symbol of the healthy harmony between the powers of the soul and the mind? In such a building one could not but feel happy. However that be, Raphael has translated the whole thought and learning of antiquity entirely into lively demonstration and earnest listening; the few isolated figures, like the Sceptic and Diogenes the Cynic, make a contrast as exceptions. That the sciences of calculation occupy the foreground below the steps is a simple idea, full of genius, which seems to be understood of itself. We find in the picture a most excellent arrangement of the teachers, listeners, and spectators, easy movement in the space, richness without crowding, complete harmony of the picturesque and dramatic motives. *a* (Valuable cartoon in the *Ambrosiana* at **Milan**.)

The **Parnassus** is the picture of existence and enjoyment. Homer has the prerogative of loud, inspired speech; Apollo, of sound; all the rest only whisper. (Any one who objects to the violin must call none but Raphael to account; for this anachronism is certainly not a forced homage to the fame of a contemporary violinist, whom some even make into the Pope's body-servant.) Probably the painter considered the instrument a more living, speaking motive for his figure than an antique lyre would have been. The ideal costume is here extended with great reason to the modern poets, of whom Dante alone wears the inevitable hood. The mantle and the laurel, common to all, elevate the poets above the realistic and historical. The muses are not divided among the poets for the sake of variety, but collected, as being their common fountain of life, on the top of the mountain. Nor are they accurately characterised in an antiquarian fashion: Raphael painted his own muses.

Of the two ceremonial pictures opposite, the Spiritual Law, that is, the Giving out the Decretals, is a model of composition and execution in this difficult style. The number of figures is moderate; the expression of authority does not lie in the completeness of the following,—above all, not in the mass of people. The heads are almost all portraits of contemporary personages. It is to be supposed that Raphael introduced them voluntarily, and with an artistic purpose. The allegory of Prudentia, Temperantia, and Fortitudo, in the lunette (see Platner's analysis of it), is one of the best conceived; in the details, it is not all very life-like.

Of the allegorical female figures on the ceiling, the Poetry is one of Raphael's purest and most characteristic conceptions. In the others, he has, by choice or necessity, very distinctly followed the suggestions of the allegorizer who assisted him; thence, perhaps, comes the absence of cheerful *naïveté*. The corner pictures of the ceiling, historical incidents in a severer style, each relate to the subjects on the two walls next to them: thus, the splendid Judgment of Solomon belongs at the same time to Justice and Wisdom at once; the Fall, both to Justice, and the relation to

God. One is somewhat puzzled by Marsyas, and we have to seek a distant allusion from Dante to bring him into connection with Theology as well as Poetry. The Eve in the Fall, is an excellent example of the form of the nude in Raphael's middle period; so, also, the executioner in the Judgment of Solomon.

The pictures on the skirting for the most part composed and executed by *Perino del Vaga*, in the place of some intarsiatura that has been destroyed, and later quite painted over, still show in a general way how Raphael conceived the decorative effect of the whole hall. The composition is, in parts, extremely beautiful, but in small engravings just as enjoyable as in the place itself. (Only those under the Parnassus are by Raphael.)

Would that we were not so utterly ignorant of the circumstances under which these frescos were produced. The great questions, how much was prescribed to the painter? what did he add himself? for what parts did he with difficulty gain permission? what suggestions did he reject? can never be answered. We do not know with whom he had to deal personally. But this much appears from the works themselves, that the purely artistic motives in detail usually had the upper hand. When one sees in other pictures of that time, in Mantegno, Pinturichio, Sandro, &c., the insatiable taste of his contemporaries for allegories and symbols of all kinds, we feel convinced that Raphael kept his moderation through his own force, and that he selected, arranged, and subordinated as he would. What struggles the lower half of the Disputà may have cost if, for instance, any theologian desired a complete representation of all the great teachers of the Church and founders of orders; or if anyone's favourite philosopher or favourite poet was to be introduced into the School of Athens or the Parnassus!

Perhaps the only figure that appears quite inactive in this hall is the young Duke of Urbino, who stands in the middle of the left half of the School of Athens. On closer inspection, we find that he is not only pictorially required with his white dress, but is also indispensable as a neutral figure between the upper and lower group. And what does the quiet smile on this wonderful countenance say? It is the victorious consciousness of beauty that, along with all recognition of other things, it will maintain its place in this motley world.

Next to the ceiling of the Sixtine Chapel, the Camera della Segnatura, which was painted almost exactly at the same time, is the first extensive work of art entirely harmonious in form and idea. The best Florentines of the fifteenth century (with the exception of Lionardo) had allowed themselves to be carried away by the richness of accessories (subordinate personages, superfluous motives of drapery, splendid backgrounds, &c.); their figures neutralise each other by their number; their marked characteristics divide the accents too evenly over the whole. Fra Bartolommeo, the first great composer after Lionardo, moved in a narrow, limited circle, and his feeling for life was not quite equal to his conception of form. Raphael is the first in whom the form is entirely beautiful, noble, and at the same time intellectually alive, without injury to the whole effect. No detail comes forward, is too prominent; the artist understands exactly the delicate life of his great symbolical subjects, and knows how easily the special interest

overweights the whole. And nevertheless, his single figures have become the most valuable study of all after-painting. No better advice can be given than (when necessary, with the aid of a glass) to contemplate them as often and as fully as possible, and to learn them by heart according to one's capacity. The treatment of the draperies, the expression of movement in them, the gradation of colours and lights, offer an inexhaustible source of pleasure.

STANZA D'ELIODORO.

The *Stanza d'Eliodoro*, probably altogether or almost entirely painted by Raphael himself in the years 1511–1514, shows a great progress in the historical style. It is venturesome, but permissible to surmise that he longed for subjects full of dramatic movement. Perhaps more allegories would have been preferred; perhaps, on the contrary, Julius II. wished to see his own actions represented in full external reality, scenes out of the war of the Holy League, the entry through the breach of Mirandola, and so forth. Both would have been out of his line, at least for Raphael. He now gave contemporary history and allegory together, the first in the dress of the last. The Chastisement of Heliodorus is a symbol of the expulsion of the French from the States of the Church; the Miracle of Bolsena (the facts of which fall in the year 1263) betokens the victory over heretical doctrine at the beginning of the sixteenth century. After the death of Julius II. (1513) Leo X. at once accepted this kind of glorified representation of his own history; perhaps Raphael had already made sketches for the two other walls which were then replaced by the Attila (Symbol of driving the French out of Italy) and by the liberation of Peter (Leo X.'s deliverance out of the hands of the French in Milan, when he was still cardinal). It was highly fortunate that the æsthetics of that day regarded allegory and allusion as the same thing, while the latter ought probably only to deal with historically conceived, individually life-like figures.

However one regards the question, concessions have been made here by one side or the other. The four actions lie historically too far apart, and are too unconnected with each other, not to suggest that Raphael painted something different from what was originally desired. Also the complete want of internal connection with the four Old Testament pictures on the ceiling indicates a change of intention, that must have come in with the new pontificate.

On the whole, the subject is one that progresses in a uniform style, and continues also in the remaining rooms, though certainly in an interrupted manner—the victories of the Church under divine protection. Lastly, the treatment raises all these subjects, so that we only seek the highest in them, and attribute the highest meaning to them.

Raphael makes his entrance into the domain of dramatic painting with indescribable power and splendour: his first picture was the Heliodorus. What a fresh impulse after the narrower symbolism of the Camera della Segnatura! He never produced a group with grander action than that of the celestial horseman, with the youths floating at his side like a storm, and the overthrown transgressor with his followers. Whence the apparition came, whither it rushed past, is shown by the empty space in the midst of the foreground which leaves the eye free for the group round the altar of the temple. People

rightly admire the foreshortening in the rider and in Heliodorus; but this is only the masterly expression for the essential thing, namely, the happy position of the figures themselves. The group of women and children, which are found repeated a hundred-fold in all later art, deserves also in this its original type to be accurately impressed on the mind. Lastly, the Pope must have his due: enthroned on his sedan chair, entirely real and actual, he calmly contemplates the miracle, as though it was by no means unexpected by him. In the portrait of Marc Antonio, who accompanies as carrier of the sedan chair, we have the same proof that Raphael introduced his portraits sometimes at least according to choice.

The Miracle of Bolsena was a much more limited subject than the Heliodorus. The action of the miracle is confined to a small spot; it is rather as if a dramatist were to make the turning point of his piece merely the exchange of a ring or some such hardly visible incident. But within this limit the greatest things have been accomplished. The perception and the forefeeling of the miracle goes like a spiritual current through the devout crowd on the left, and the reflection of it lights up the women and children sitting on the steps below; in the group of the Pope and his attendants there is calm certainty, as becomes the Prince of the Church familiar with thousands of miracles, and even the officers of the Swiss guard kneeling below must not vary too greatly from this expression. In themselves they are a model of monumental treatment of costume. The arrangement near and above the window, which is not even in the middle, seems to have been a real amusement to Raphael; from the irregularity itself the most beautiful motives come out as of themselves. But closer observation will change this view, and make us think that there was a great deal of trouble and thought given to it. The double flight of steps, the semicircular shrines, the vestibule of the church, form in themselves an architectonically beautiful picture.

Attila and Leo the Great—a vigorous scene full almost entirely of horsemen—must it not be nearly impossible with so much animal life, so much expression of physical strength, to give sufficient prominence to the higher spiritual purpose? Certainly there was not much space left for the celestial apparition, but it was made the most of. Instead of Apostles enthroned on clouds, they are sweeping forward in a threatening manner, as it were a supernatural attendance on the Pope calmly retiring with his people. Attila, alone among the Huns, sees what is happening, and shows the most lively expression of terror; among his followers the horses have more presentiment than the men; they become wild and shy, which gives splendid action to the group; above them the sky grows dark, and a stormy wind waves the banners. In the form of the horses, the ideal of our present connoisseurs is certainly not attempted. Think of the horses of Horace Vernet in their stead; here they would be unendurable, while in the Smala, &c., we rightly admire them. Attila's black steed is still quiet: the terrified gesture of the king must not seem to be in any way caused by the rearing of his horse.

The Deliverance of Peter, developed in three acts in a highly original manner. The keepers too are not undignified; confused, indeed, but not clownish. In the scene on the right Peter is led as in a dream by the wonderfully beautiful angel. The effect of light is treated with

a grand moderation; nothing essential is sacrificed to it.

The allegorical pictures on the skirting contain, even in their present state, motives from Raphael which cannot be altogether spoiled. In the four roof pictures one recognises a similar, only freer and more simple treatment of the same style, as that of the corner pictures on the ceiling of the former room: while these are conceived as mosaics, that is, in architectural frames and with imitated mosaic gold ground, the former are arranged as stretched out tapestries.

STANZA DELL' INCENDIO.

a In the *Stanza dell' Incendio* there is perhaps nothing by Raphael's own hand; on the ceiling he allowed the paintings of Perugino to remain, in order not to give pain to his master. Besides this, the time of severe symbolical large compositions was past, as the subject of the ceiling pictures of the Stanza d'Eliodoro proves.

The connection here is slighter than in the pictures of the former room. They are the deeds of Leo III. and Leo IV. (scenes, therefore, from the eighth and ninth century), who are chosen out of all church history only on account of the similarity of their names to Leo X., and represented with his features. The Purification Oath of Leo VI. is unintelligible; neither Raphael nor the Pope could, one would think, have any special liking for the subject; and if they wanted to symbolise the infallible truthfulness of the Papal word, many other incidents would do this better, and would be at least as good pictorially. Anyhow a splendid ceremonial picture arose out of it, which shows at least what great power of lifelike historical representation of special things the scholars who executed it then possessed (1517). Here *Perino del Vaga* learned his character-painting, which reappears in his *Heroes of the House of* *b* *Doria* (in the palace of that name at Genoa).

The Coronation of Charles the Great, on the other hand, is clearly a picture with a political tendency —a pious wish of Leo X., who wished to make Francis I. emperor, whose features appear in Charlemagne. Here it is really painful to see Raphael forcibly occupied with making a ceremony interesting: half-naked men carry in splendid furniture; the heads of the prelates, seated in a row, have to be turned partly round in spite of the solemn moment, so that the spectator may not see nothing but mitres. And yet the scene is made what only Raphael could make it, and the details are often so beautiful, that one would willingly attribute it to his own hand.

All his greatness as a historical composer comes out again in the Siege of Ostia. The fight, the conquest, and the taking of prisoners are here in a masterly manner united in a most energetic, simple, and beautiful picture, which strikes us less only because of the excellent execution and of the defacement it has undergone later. Whether the Conquest of the Saracens refers generally to the invincibleness of the church, or is an allusion to the corsairs of Tunis and elsewhere at that time, cannot be made out.

Lastly, the famous picture, l'Incendio del Borgo, is in its subject the most unfortunate of any. Leo IV., by the sign of the cross, extinguishes a fire near St. Peter's. This was to symbolise the supreme power of the papal blessing. There was nothing to be done with the incident itself, because the casual connection of the gesture

of the Pope with the cessation of the fire could not be outwardly represented. Raphael, therefore, in place of it, created the most powerful genre picture that ever existed,—the representation of various figures flying, escaping, and helplessly lamenting. Here we have purely artistic ideas carried into reality, free from historical or symbolical considerations, in the dress of a heroic world. The artist must have been inspired by the purest enjoyment of lively invention; the single motives are one more marvellous than another, and their combination again incomparable. It is certainly true that, as a rule, this is not how things appear in a conflagration; but for this heroic race of men, the painting of effects of light in the style of Van der Neer, for instance, would not have been the right thing. Properly it is not the Borgo that is in flames, but Troy; in place of the legend, the second book of the Æneid is the original. Yet the beautiful distant group round the Pope must not be overlooked.

The figures on the skirting, Princes, who performed various services for the Papacy, are very happily conceived in their position, and rightly given; not as slavish Caryatides, but as independent princes on thrones. *Giulio* executed them according to Raphael's designs; *Maratta* later had to paint them over afresh.

SALA DI COSTANTINO.

In deciding on the *Sala di a Costantino*, Leo X. seems to have perceived that it would not do to continue to paint in the traditional manner. By the allusions to the person of the Pope a constraint was laid on the artist, which with all his greatness he cannot make us forget. The subjects ought to be conceived from a higher point of view, to give a picture taken simply from the history of the world. Thus did the first of all historical painters towards the end of his life arrive at subjects distinctly historical, yet idealized by distance of time. Perhaps for this he needed the Incendio, in which he had relegated the Pope to the background.

Raphael furnished, as it seems, besides a sketch not entirely finished for the whole of the hall —the Cartoons for the Battle, the Baptism and the Gift of Constantine; also, perhaps, for all the Virtues, and for some of the Popes, if not for all. None of the roof is his, and only a part of the wall by the windows. The pictures on the skirting, often very beautifully conceived, are now principally the work of Maratta; their design was 200 years ago ascribed to Giulio. Raphael intended to paint all in oil, not *al fresco*. This would have been a splendid sight at the moment of completion, had it been carried out by his own hand; assuredly he would have divided the various kinds of pictures most markedly in their tone. But with time much would have grown darker, as the two allegories already mentioned (*antea*) show which were executed soon after his death, and certainly according to his intention.

What is now existing was principally executed by *Giulio Romano;* the Baptism was done by *Francesco Penni;* the Gift of Constantine, by *Raffaelle dal' Colle.* The ceiling is a late work of *Tommaso Laureti.*

The Vision of the Cross, with which we begin, was not designed by Raphael. The group of soldiers has been injudiciously taken from the Storming of Jericho in the tenth arcade in the Loggie; and the rest, in parts rather frivolous,

composed to suit it (for instance, the dwarf). Examination will convince one of this.

The Battle of Constantine, on the other hand, executed by Giulio in his best manner, is one of the greatest productions of Raphael's life. Let us try to realise to ourselves the significance of this battle picture. The imagination is doubtless more quickly excited by a crowd of horsemen with contrasts of colour, and clouds of smoke, which gives only life and desperate movement, as in Salvator Rosa and Borgognone; and we are more immediately interested by the modern battle-piece, the life of which usually consists in a principal episode made as effective as possible. But Raphael had to represent a turning-point in the history of the world and the church. It was above all to be the decisive moment of victory. Here the most brilliant episode is not enough; the whole army must conquer together. This is brought out by the even and powerful advance of the Christian cavalry, and the position of Constantine in the very centre of the picture, which, in springing forward, he is about to overpass. On this background the splendid episodes of single combat find their true significance without falling out of their place as parts of the picture. Calm, like an irresistible principle, the leader of the army is enthroned in the midst of his host; the relations of single warriors to him, the group of angels above him, give meaning to his central position; a warrior points out to him Maxentius sinking in the water. The succession and choice of the single incidents of the fight is of such a kind that none destroys the other; they are not only natural in their place, but along with the greatest richness they are dramatically distinct.

The Baptism of Constantine is far more than a mere ceremonial picture, and stands as to the composition considerably above the Oath of Leo VI. and the Coronation of Charlemagne. It is not given as a function which depends on a ceremonial and on special costumes, but as an ideal historical moment. The whole group is in movement which is excellently modified by the gradation of the space in steps. But indeed the two figures, additions by Penni, have much the effect of side scenes.

The Gift of Constantine, which would have become a ceremonial picture in any other hands, is here also an ideal historical moment. The emperor hands to the Pope S. Silvester not a document, in which one might suppose the gift of the city of Rome to be writen, nor a model of the town, with which later artists have helped themselves in similar cases, but a golden statuette of Rome. His kneeling followers, who show by their position the direction in which they have come, consist only of four persons: those pressing after are kept back by guards. The groups in front, which in later artists are often at the best only beautiful fillings up, are here *the* essential parts of the picture, and give the lifelike expression of the joy of the simple Roman people. All the expression of devotion of the officials ranged in a row could not replace this expression; the Roman individual feeling ought to speak out its own personal rejoicing. The architecture of the ancient church of St. Peter's is free and very well made use of.

The figures of the Popes and of the Virtues are many of them in the careless, conventional style of the Roman school, and show therefore to a disadvantage, for instance, compared with the accessory figures on the ceiling of the Sistine, which bear on them so markedly the stamp of the master's power. Had

they been done by Raphael himself, and executed in oils, they would assuredly have had a peculiarly grand effect. (The head of S. Urban reputed to be by Raphael).

The above remarks, far from giving a full account of the contents of these infinitely rich frescos, are only intended to fix in the mind some essential points. It must be observed then that Raphael was only partially free to follow his own plan. All that we can say is, in any case, mere guess, but the thing itself forces us to it. This moral side of the origin of the frescos is too often overlooked in their excellence.

LOGGIE OF THE VATICAN.

In the volume on "Architecture" the *Vatican Loggie*, that is, the first row of arcades of the second story in the front great court of the Vatican is mentioned as the greatest masterpiece of modern decoration. We come now to the Biblical subjects, which are arranged in divisions of four in the interior of the cupolas of the first thirteen arcades. They were executed after Raphael's drawings by *Giulio Romano*, *Francesco Penni*, *Pellegrino da Modena*, *Perino del Vaga*, and *Raffaelle dal Colle*. The figure of Eve in the Fall, as is well known, is considered as Raphael's own work. The size and amount of finish of the designs from which the pupils worked are not known; probably they varied according to circumstances.

The place and the technical necessities prescribed the greatest simplicity. Effects of light, the expression of special heads, refined detail of any kind, were never to be the foundation and soul of the picture. What could not be done by distinct references and gestures, must be left out. The centre point of the scenes, which was to be humanly interesting, without any distinct oriental character, must be wrought into an ideal work of art suitable and intelligible to all times and lands. Of the Venetian manner of translating the incident into sixteenth century romance there could have been no question. Compare the pictures of the Loggie with the sketches of a Giorgione, Palma, or Bonifazio, of this kind, and we shall feel the difference in idea. For the rest, in many of the Loggie pictures the landscape is as beauful and important as among the Venetians, which here must be expressly mentioned. (Creation of Eve, Adam digging in the field, Jacob with Rachel at the well, Jacob struggling with Laban, Joseph explaining the Dream to his Brethren, the Finding of Moses, &c.)

The excellence of the single motives is beyond description: all seems to be understood of itself. To see the value of each single picture, one ought to point out how other artists, mostly with greater means, have only produced a smaller, less intellectual result, or else have shot quite beside the mark. Only the first pictures, those of the Creation of the World, are questionable to our feeling. Raphael here made use of the same type to express the Creator, which Michelangelo had called into life in the Sistine: art had now almost assumed the right to represent the Creation divided into several acts as pure motion. Immediately after begins the history of the first human pair, which here, owing to the definiteness of the landscape, has an essentially different tone from the pictures of a similar subject in the Sistine. These four pictures alone reveal the greatest historical composer, as we must

concede on thinking over their motives. With the four pictures of Noah begins a new patriarchal heroic life, which is completely displayed in the four of the history of Abraham, and the four following with the history of Isaac. Abraham with the three angels, Lot flying with his daughters, the kneeling Isaac, the scene with King Abimelech, are among Raphael's most beautiful subjects. And yet in the pictures of the history of Jacob and those of Joseph we feel as if we had for the first time before us the highest in this kind,—especially in the scene of Joseph before his Brethren interpreting their dreams. Of the eight pictures containing the history of Moses, the first are still very beautiful, and among the later ones, the Worshipping of the Golden Calf is especially so; but, between these, in Moses on Sinai, and Moses before the pillar of cloud, there is a great falling off. Apparently the subject prescribed was not agreeable to the artist; the last picture can hardly have been his own composition. Of the four pictures of the conquest of Palestine the storming of Jericho is peculiarly distinguished; of the four of the history of David, the Anointing; of that of Solomon, the Judgment. In the last arcade Raphael began the historics of the New Testament; the commencement, especially the Baptism of Christ, shows what we have lost in the continuation. (The Last Supper can hardly be by Raphael.)

His treatment of the supernatural deserves especial attention. The smallness of the scale obliged him to seek to give the effect merely by gesture and movement. The Dividing of Light from Darkness (first arc, first picture) is in this respect conceived with peculiar grandeur; the movement of the four extremities expresses both the driving apart and also the greatest power. With the first human being God appears as a wise father; the angel who drives them out of Paradise shows in his gesture a soothing compassion. In a strong soaring motion God appears to Abraham and Isaac (with a gesture of prohibition), and to Moses in the burning bush; with Jacob's ladder even Raphael had to do the best he could. In the Giving the Law on Sinai, where God is represented in profile, enthroned, the movement is carried on to the angels rushing on with their trumpets.

These Biblical pictures have not the slightest internal connection with the decorations. But this system of ornamentation had but a neutral meaning, and could have afforded no place for religious symbols and allusions.

RAPHAEL'S TAPESTRIES.

Raphael's tapestries * consist of a two series, of which in any case only the first, with the ten incidents out of the history of the Apostles, strictly belong to him. He produced, in the years 1515 and 1516 (thus at the same time with the designs for the Stanza dell' Incendio), the famous cartoons, of which seven were formerly at Hampton Court, and are now in the Kensington Museum in London. They were worked in Flanders, and a part of them at least came to Rome during Raphael's lifetime. The workers followed his drawing as accurately as people at that time usually followed designs for works of art; they take liberties, for instance, in the treatment of single heads and of the landscape background which a modern artist

* At present hung in two places of the long gallery of communication between the upper Gallery of Antiques and the Stanze of the Vatican.

would not permit in his assistants. The preservation of what remains is, considering the various adventures it has passed through, very fair; still, the colours have faded unequally, and the nude has taken a cold, dirty tone. The contours of the tapestries also can never equal the original flow and touch of the hand of Raphael.

We have already spoken of the Arabesque borders to the pictures, which have only in a few instances been preserved. Besides this there are pictures in the skirtings in a low gold colour. Here it is seen how Leo X. esteemed his own history. Without any connection with the Acts of the Apostles above, it runs parallel below, and including even such incidents as were anything but admirable, such as his flight in disguise from Florence, his capture in the battle of Ravenna, &c. The child of fortune thinks all that happened to him not only remarkable, but worthy to be represented in a historical picture, and this feature of the Medicean mind was made use of one hundred years later by Rubens and all his school for the glorification of the most doubtful subjects. (Gallery of Marie de Medicis.) These pictures on the skirting, depicted in beautiful and low relief, required, by-the-bye, to make them distinct, the same expedient as the relief of the ancients; namely, the personification of rivers, mountains, towns, etc., to mark out the localities. Also the general ideal costume was quite necessary here, where no detail was to be sharply characterised.

In the principal pictures Raphael was free, and could follow his highest inspirations. It is to be supposed that he could here choose the incidents himself; at least, they are all so well selected that none better and more beautifully varied can be taken from the Apostolic history. The technical method according to which he had to calculate his work allowed him nearly as much freedom as fresco. He seems to have worked with a calm, even delight. The purest feeling for lines is combined with the deepest intellectual conception of the action. How gently and impressively in the picture, "Feed my sheep," is the power of the glorified Christ expressed without any Glories, in that the nearer the group of the Apostles comes, the more are they drawn towards him; the farthest remain calm, while Peter is already kneeling. The Healing of the Cripple in the Temple, one of those subjects which in later pictures is usually oppressed by the crowding of heads, is here brought out in the most beautiful repose by the architectonic arrangement and by the nobleness of style. The Conversion of Paul is here (without any effects of light) represented in the only really noble way, while most other painters try to show their skill by representing a mere tumult. The counterpart to this is the Stoning of Stephen. The Striking the Sorcerer Elymas with Blindness (unfortunately half gone) and the Punishment of Ananias are the noblest types of the representation of solemn and fearful miracles. The terrible and mysterious element in the foreground is softened by the quiet groups behind. Next, there belong together Paul Preaching at Athens and the Scene at Lystra, both of immense influence on later art; thus, for instance, the whole style of Poussin would not have come into existence but for them. One is a picture most rich in expression, yet quite subordinated to the powerful figure of the Apostle seen in profile; the other, one of the most beautiful groups of a popular crowd in motion, so arranged around the ox, which is the victim, as to be interrupted by

its position, which yet conceals nothing: we feel how the Apostle must be distracted with grief at such conduct in the people. Lastly, the Draught of Fishes, a picture possessing most mysterious charm; the effect of physical straining (in two such figures!) is shown in the second barque; in the foremost Peter kneels before Christ, who is seated, and the spectator is not distracted by the sight of the fishes, which in other pictures causes people to forget the principal point, the expression of entire devotion and conviction of the Apostle.

a The second series of *tapestries*, already inferior in its execution, was worked in Flanders, as a present from Francis I. to the Papal court. It appears that Flemish artists made large cartoons out of small designs by Raphael, which were used for these tapestries. Some of the compositions, especially the grand Adoration of the Shepherds, also that of the Kings, the Murder of the Innocents, the Resurrection, show, in spite of numerous Flemish additions, the inexhaustible invention of the master, his strikingly telling mode of developing the incident; in others, on the other hand, there can be nothing of his own; it was a speculation which took hold of the then world-famous name, before the fame of Michelangelo had overshadowed all else.

Besides these great Papal commissions, Raphael also undertook a number of frescos for churches and private persons.

b The earliest (1512) is the *Isaiah* on a pier of the nave of *St. Agostino*, in **Rome**. (Since an unfortunate restoration, Raphael is only responsible for the outlines.) The impression made by the Sistine Chapel, which was completed shortly before, must be preserved; but the influence of Fra Bartolommeo is more seen in the picture than that of Michelangelo. In the beautiful way in which he has given the Putti with the Prophet, Raphael may be considered superior to both.

Quite a different sort of competition with Michelangelo comes out in the famous fresco of *S. Maria della Pace** (1514). The representation of heavenly inspired female forms, which antiquity had given quite differently in its muses, here belong to the symbolism of the Middle Ages, as well as the effect produced by the introduction of the Angels. Michelangelo had abandoned this point, and had sought to concentrate the supernatural altogether in the figures of the Sibyls themselves, so that the Putti only serve them as attendants, and followers; later on, Guercino and Domenichino left out the Angels altogether, and their Sibyl looks longingly alone out of the picture. Raphael, on the contrary, expressed, by the very combination of the Sibyls and Angels, the most beautiful enthusiasm both in the announcement and the realization. It is a long while before one remarks that the angels are formed on a smaller scale; just as the Greeks made the herald smaller than the hero. The disposition of the space, the dominant though varied symmetry, the forms of the figures and characters, give this work a place among the highest creations of Raphael, and perhaps of all his frescos it will soonest gain the liking of the beholder. *c*

CAPPELLA CHIGI AND FARNESINA.

In the year 1516 Raphael built and decorated the Cappella Chigi,

* Best light about 10.

a in the left aisle of *S. Maria del Popolo;* from his cartoons, a Venetian maestro, *Luisaccio*, completed at the same time the mosaics of the cupola. (As Venetian mosaics, they are not among the best executed of this time.) The Almighty, giving the benediction, surrounded by Angels (in the Lanterna), exhibits in its noblest form the hazardous system of foreshortening, di sotto in su, which chiefly through Correggio's example, had then grown prevalent. Round about are the seven planets, and, as an eighth sphere, the heaven of fixed stars, under the protection and guidance of divine messengers. Here mythology and Christian symbolism meet; most admirably has Raphael distinguished the figures in character, and united them in action. The planet deities, powerful, absorbed, impassioned; the Angels protecting and calmly controlling. The arrangement of the space where, for instance, the planet gods only show the upper part of their bodies, strikes us as so suited to the subject that no other could be possible.

At the same time, the same Agostino Chigi (a rich Sienese banker), who built this chapel, had built for himself the most beautiful summer palace in the world, the b *Farnesina*, on the Longara, at Rome. Baldassare Peruzzi built it, and also painted a portion at least of several rooms in it. In the intervals between the labours of the Stanza d'Eliodoro, Raphael was persuaded to produce a fresco picture for his patron, Agostino, and painted, in the anteroom on the left, the Galatea, the most beautiful of all modern mythological pictures. Here the allegorically employed myth is no mere conventional opportunity for the production of beautiful forms, but Raphael's idea could be rendered purely and beautifully only in this form. What simply human story would have sufficed to represent distinctly the awakening of Love in his full majesty? The Queen of the Sea is pure blissful longing; shot at by Amorini, surrounded by Nymphs and Tritons, whom Love has already joined, she floats on her shell upon the tranquil waves; even on the reins of her dolphins a wonderful Amorino has suspended himself, and lets himself be merrily drawn along over the waters. Here, by the way, we can best convince ourselves how little Raphael was dependent on the antique in his feeling for form; not only the conception, but every contour is his own. And, in truth, his drawing is less ideal, more naturalistic, than that of the Greeks; he is the child of the fifteenth century. There are more "correct" figures in the school of David, but who would exchange these for them?

In the two last years of his life c (1518-1520) Raphael made the designs for the famous story of Psyche, in the lower great hall of the Farnesina; they were executed by *Giulio Romano*, *Francesco Penni*, and (the decorations and the animals) by *Giovanni da Udine*. The pupils have rendered the ideas of the master in a conventional and even coarse style; to understand Raphael's conception, one must try to transport one's mind into the style of the Galatea. Raphael received for the place of his composition a flat ceiling connected with pendentives forming arches, and showing triangular curved faces. On the last he represented ten scenes from the story of Psyche; on the vaultings, floating genii with the attributes of the Gods; on the central surface, in two great pictures, the Judgment of the Gods and the feast of the Gods at Psyche's marriage. The place of

delineation is altogether ideal, and represented by a blue ground; its divisions not sharply marked architecturally, but by garlands of fruit, in which Giov. da Udine showed the mastery he had already exhibited in the windows of the Loggie.

The space and form of the pendentives were apparently as ill-adapted as possible for histories containing several figures; but Raphael only brought forth therefrom (as out of the form of the wall in the Miracle of Bolsena, the Deliverance of Peter, the Sibyls) opportunities for special beauty. No particular definition of the locality, no distinct costume, could appear therein; that was his advantage, as against the immense constraint imposed on him by the framework. Nothing but nude or ideally shaped forms, most beautiful and distinct in their markings, and the happiest selection of the most telling moments, could produce this wonderful effect. The later ones are, indeed, not all alike happy, and all assume the knowledge of the myth related by Apuleius* (which at that time everyone had by heart). But, taken as a whole, they are the highest possible achievement in this style, especially Cupid showing Psyche to the Three Goddesses, the Return of Psyche from the Lower Regions, Jupiter kissing Cupid, Mercury carrying Psyche. In the two large pictures on the ceiling, conceived as strained tapestries, with the Olympian scenes, Raphael gave not that kind of illusion which seeks to represent heaven by crowds of figures on layers of clouds, and seen as from below, foreshortened, but a conception of space which satisfies the eye, and gives a stronger impression of the supernatural to the inner sense than heavenly scenes in perspective. Some of the single incidents are among his most mature productions (the Jupiter in Contemplation and Cupid Pleading, Mercury and Psyche; in the Marriage Feast, especially the bridal pair, Ganymede attending, and many others), and yet no single detail loses its place in the wonderfully combined whole. The hovering Cupids, with the signs and the favourite creatures of the gods, are indeed intended as an allegory on the omnipotence of Love; but in detail they are figures of children of the most lively, human, and the most harmonious hovering movement in a given space.

* Platner, "Beschreibung Roms," p. 585, &c., gives an account of the subject.

Perhaps Raphael regretted in this work the many other incidents that might have been represented in the history of Psyche, which could find no place here, because they required a distinct locality and a larger number of figures. However that be, he designed a larger series of scenes, which survive, unfortunately, only in a later arrangement by *Michel Coxcie*, in engravings and modern copies of engravings (among others in the collection of Reveil*). The story is

* Among other frescos by pupils of Raphael (or distant imitators) from his designs, there exist in Rome wall decorations with allegorical representations referring to the omnipotence of love, in a charmingly decorated room of the Vatican (the so-called bath-room of Cardinal Bibbiena), next the third floor of the Loggie, in 1868 belonging to an official residence; the remains from the so-called Villa di Raffaelle, now in the Borghese Gallery (Alexander with Roxana, and a marriage scene); the so-called Bersaglio de' Dei is executed after a composition of Michelangelo (*antea*); the Planet deities drawn on cars by their special sacred animals in the ovals of the roof of the great hall of the Appartamento Borgia. The twelve Apostles, which one now sees painted on the piers in S. Vincenzo ed Anastasio alle tre

given as simply and innocently as possible; the eye accepts the divine beauty of most of these compositions and is satisfied by it.

It is just this that brings Raphael so much nearer to us than all other painters. There is no longer any division between him and the desire of all past and future centuries. To him, of all men, is there least occasion to forgive anything, or to help him out by assuming something. He accomplishes tasks of which the intellectual premises, not by his fault, lie far removed from us, in a way which seems quite natural to us. The soul of the modern man has, in the region of the beautiful in form no higher master and guardian than he is. For the antique has only come down to us as a ruin, and its spirit is never our spirit.

The highest personal quality of Raphael was, as we must repeat in conclusion, not æsthetic but moral in its nature, namely, the great honesty and the strong will with which he at all times strove after the beauty which at the time he recognised as the highest. He never rested on what he had once gained, and made use of it as a convenient possession. This moral quality would have remained with him even to his old age, had he lived longer. If we think over the colossal power of creation of his very last years, we shall feel what has been lost for ever by his early death.

THE PUPILS OF RAPHAEL.

The pupils of Raphael formed themselves in executing the great works of his last years. Was it an advantage for their own work that they should be from the beginning under the impression of his grand manner of conception? Could they ever look at objects again in the same naïve manner? And what effect could it have on them when they gathered from the talk of the world what things their master was especially admired for? In the last resort, it depended very much on their character.

The most important of them is *Giulio Romano* (died 1546); a facile inexhaustible fancy which does not despise excursions into the region of naturalism, and especially loves to take up neutral subjects, the myths of antiquity, but no longer has any internal connection with ecclesiastical painting, and could not but fall into an endless bewilderment and a barren facility of production.

Early decorative paintings: in the *P. Borghese* (three fragments, [a] sawn off, out of the Villa Lante, with ancient Roman histories connected with the Janiculum); in the *Villa Madama* (frieze of [b] Putti, candelabra and garlands of fruit, in a room to the left; the volume on architecture); in the *Farnesina* (frieze of an upper [c] room). Early Madonnas in *P. Bor-* [d] *ghese*, room 2, No. 7; in the *P. Co-* [e] *lonna*, room on the right; in the [f] *Sacristy of S. Peter*, in the *Tribune* [g] of the *Uffizi*; the mother more resolute, the children more wilful, than in Raphael; the harmony of the lines nearly lost. Perhaps the earliest large altar-piece, on the high altar of *S. M. dell' Anima*, in [h] single details Raphaelesque in beauty. In the *Sacristy of S. Prassede*; [i] the Scourging, merely a study of the nude in brick-red flesh tones, still careful in its bravura. [For the pictures in Turin: see below under *R. Mantovano.*] Lastly, the prin- [j] cipal work among the earlier ones, the Stoning of Stephen, on the

Fontane, are only done after engravings by *Marc Antonio*; the original pictures in the now-altered Sala vecchia de' Palafrenieri have disappeared under repaintings by the *Zuccheri*. Much of the invention already belongs to pupils.

high altar of *S. Stefano* at **Genoa**, very careful, beautifully modelled, in colouring still resembling the lower half of the Transfiguration. The lower, earthly group, composed like a half-circle in shadow round the slender principal figure, beautifully true and youthfully naïve, is still one of the finest productions of Italian art. All have just lifted up their stones, and are ready to throw them, one hastily, another more deliberately; but the spectator is spared the actual sight of the horror. In the heavenly group all Giulio's inferiority appears; the architectonic sense is wanting; Christ and the Almighty are half covered; the angels, among whom is one very beautiful, are occupied in drawing aside the clouds. The conception of the supernatural is intentionally trivial.

Giulio built and painted all the rest of his life at Mantua, in the service of the Duke. [In the ducal palace in the town: *Sala del Zodiaco,* allegorical mythological representations of the series of pictures of animals; Appartamento and Sala di Troja, very unequal scenes of the Trojan war; in the Scalcheria, lunettes with hunting scenes representing Diana; also the whole pictorial decoration of the *Palazzo del Tè*, built by Giulio himself, with purely mythological and allegorical subjects. Remark especially the Camera di Psiche, with the richest and gayest compositions in fresco covering the whole walls, with distant landscape backgrounds, and above them lunettes in oil; the ceiling pictures by the same, by pupils, quite blackened; in the Camera de' Cesari two lunette-frescos, a good deal else in the smaller rooms; then the notorious Sala de' Giganti, for the most part executed by *Rinaldo Mantovano*, with the gigantic forms, 12—14 feet high, in all possible attitudes, between enormous masses of rock, which, painted over the wall and ceiling of the domed hall, without setting, skirting, or framing, oppress the beholder with their overpowering colossal size. Here and there he has conceived the incidents really grandly, but on the whole he was very careless, and, for instance, represented the Fall of the Giants, against his better knowledge, as we see it here. Two elegantly executed drawings in colour for the history of Psyche, painted in the *Palazzo del Tè*, in the picture gallery at the Villa Albani at Rome [in any case, the most remarkable work of Giulio, still quite penetrated with the spirit of Raphael.—Mr.]

Of the pupils who formed themselves with him at Mantua, *Giulio e Clovio* is famous as a miniature painter;—*Rinaldo Mantovano* is the painter of a very unregulated picture, a large Madonna with Saints, in the *Brera* at **Milan** (Reminiscence of the Madonna di Foligno); [better, if really by him, are the two pictures 56 and 101 in the *Turin Gallery*, the Assumption of the Virgin, floating upwards, and a lunette with God the Father, both pictures containing single angels, quite noble and Raphaelesque in conception.—Mr.]—*Primaticcio.* Francis the First's favourite painter at *Fontainebleau*, has almost nothing in Italy;—by his assistant, *Niccolò dell' Abbate*, there are frescos in the *Palazzo del Commune* (1546), at **Modena**; others formerly also in the Castle of Scandiano. These are now in the Modena gallery—nine ruined wall *frescos* with scenes from the Æneid; better, and once in the Poggi palace, an octagon with figures playing and singing, almost like a useful *Dosso Dossi*.—Mr.] The three mythological pictures of the *Manfrini Gallery* in **Venice** are more probably the work of a Venetian, who was also acquainted

with the Roman school—perhaps *Batista Franco* [or *Giuseppe Porta Salviati.*—Mr.].

On the whole Giulio's influence on art was very injurious. The entire indifference with which he (chiefly in various frescos) turned to account the style of form learnt from Raphael, and yet more from Michelangelo for superficial effects, gave the first great example of soulless decorative painting.

Perin del Vaga (1499—1547), though less richly gifted, and, in his few easel pictures strikingly mannered (some in the *Palazzo* a *Adorno* at **Genoa**; the Madonna with Saints in the right transept of b the *Cathedral* of **Pisa**, more the work of *Sogliani* than Perino), yet is closer to Raphael whenever decorative limitation and division protect his figures and scenes from want of form. We see in the cathedral of Pisa, in several places in the right transept, very beautiful Putti, painted by experiments in fresco. In Genoa all the de- c coration of the *Palazzo Doria* belongs to Perin. Much here reminds us of the Farnesina: in the lower hall some of the corner figures are unusually beautiful; the small lunette pictures (from Roman history), interesting in parts on account of their landscapes; the four ceiling pictures (Scipio's Triumph) are indeed oppressive through overcrowding and realism; in the Galeria again are Putti, lively and in good action, but not simple in their forms; splendid decorations in the vaulting; and on the one wall the heroes of the house of Doria, represented in more than life-size; their sitting position, while yet they are in somewhat forced dramatic relations with each other, is not happy, but still they are in character almost Raphaelesquely grand; * in the hall on the right, the Contest of the Giants, full of an unpleasant swagger, like most pictures of this kind; of the other rooms, the one with the Loves of Jupiter and the figures of the Sciences, as also that with the histories of Psyche, contain the best motives. The Genose pupils of Perin belong altogether to the mannerists. (Later frescos of Perin in Rome: *S. Marcello*, sixth chapel on the d right.)

Francesco Penni, called Il Fattore, has left little of note in Rome. [In the *Turin Gallery* an exellent c copy of Raphael's Deposition, in the Borghese Palace, of the year 1518. —Mr.]

An unknown painter, of the school of Raphael, painted the fifth chapel on the right in the *Trinità de' Monte* at **Rome** (Adoration of the f Shepherds, of the Kings, and the Circumcision, besides lunette pictures). Along with Raphaelesque touches one observes here the degeneracy of the school, very clearly in its beginnings; long-extended figures, contorted arms, &c. Several other chapels show the degeneracy of the imitators of Michelangelo. (The third chapel on the right, with histories of the Virgin, is, for instance, painted by *Dan. di Volterra.*)

Of all his pupils, *Andrea Sabbatini*, or *Andrea da Salerno*, has the most of Raphael's spirit. Besides the pictures in the *Naples Museum* g (Descent from the Cross, Adoration of the Kings, with the Allegory of Religion in the upper semicircle of seven teachers of the Church, S. Nicolas enthroned between those saved by him), and some scattered about in various churches (Sta.

* I must take this occasion to mention a splendid portrait in the Uffizi (Sala del Baroccio), which is clearly by a pupil of Raphael; a man of good-humoured yet dissipated expression, with a cap, grey damask dress, and fur.

Maria delle Grazie, Lower Church
a of *S. Severino*) there are the frescos in the vestibule of the inner
b court of *S. Gennaro dei Poveri*, which may be unhesitatingly ascribed to him—perhaps the most intellectual production that Naples possesses by her own countrymen of the golden period. (History of S. Januarius, unfortunately, much defaced.) [Virgin and Child with Saints in S. Giorgio, Pietà in the Duomo, Madonna in S. Agostino, of Salerno, Virgin and Child in Glory in S. Francesco of Eboli, and several canvases in the Monastery of Montecassino.—Ed.] Andrea conceives beautifully and simply, and paints only to express what he conceives, not to produce mere pictorial effects. One of his successors, *Gian Bernardo Lama* is in successful instances also naïve and simple, but sometimes also very weak and *fade*. (*S. Gia-*
c como degli Spagnuoli, third chapel on the left, large Descent from the Cross, like a Fleming who had studied in Italy; other things
d in the *Museum*.) [A delicate, studiedly elegant Adoration of the Shepherds, with a Glory of Angels, signed, 1861 belonged to *Mar-*
e chese Gagliardi.—Mr.] *Antonio Amato* later adopted the same style. Madonna with Angels in
f the *Museum*.

Polidoro da Caravaggio brought quite another tendency to Naples and Sicily. He is still a follower of Raphael in the façade paintings mentioned in the volume on Sculpture; perhaps also in those unknown to me in the summer-house
g of the *Palazzo del Bufalo*. Of the Niobe frieze there is a sketch in
h the *P. Corsini*: three pictures, grey on grey, are said to be still
i in the *P. Barberini*. Later he falls into the harshest naturalism, of which the great Descent from the
j Cross [1534] in the *Naples Museum* is a remarkable instance. Here for the first time vulgarity is regarded as an essential condition of energy. His smaller pictures in the same collection are partly composed in the same style and partly according to a second-hand classicism. A pupil of Polidoro, *Marco Cardisco* *k* (in the *Museum*, the Contest of St. Augustine with the Heretics), has rather the appearance of a degenerate scholar of Raphael himself. A pupil of this Cardisco, namely *Pietro Negroni* (1560—1569*), shows in the only picture known to me, a large Madonna floating on clouds with Angels (*Museum*), a really *l* astonishing beauty and grandeur; one thinks one sees the highest conceivable inspiration of Giulio Romano before one. Other masters, like *Criscuolo*, *Roderigo Siciliano*, *Caria*, &c., are for the most part very little enjoyable (*Museum*). *m* [A famous picture of *Ippolito Borghese*, the Assumption of the Virgin, in the *Chapel of the Monte* *n* *di Pietà*, hardly to be dated before 1550, is completely smooth in execution and unattractive in colour, though with points recalling Raphael and A. del Sarto.—Mr.]

CONTEMPORARIES IN BOLOGNA AND FERRARA.

Several pupils of F. Francia in Bologna passed on eventually into the school of Raphael, or at any rate fell under the determining influence of his works.

The earlier paintings of *Timoteo della Vite* from Urbino (1467—

* I saw in 1861 at the house of Cardinal Santangelo an excellent picture with the signature Pietro Negroni, 1594; and I do not know how the usual statement about the date of his life, which would not agree with this, is authenticated.—Mr. There is another interesting work by *P. Negroni* in S. Aniello at Naples, chapel of the De Grazia family, a Madonna with Saints, signed Pietro de Negroni, p. 1545.—Fr.

1523)* are found for the most part
a in his paternal city of **Urbino** and the neighbourhood: [in the *Sa-*
b *cristy of the Cathedral* there are SS. Martin and Thomas, sitting
c figures; in the *town collection* the half-length figures of S. Sebastian and S. Agatha; these three, as well as the picture of an angel in the
d *public gallery* at **Brescia**, quite in the style of Francia and Perugino. —Mr. and Fr.] some later ones in
e the *Brera*, No. 191 (Mary between two Saints, with a lovely Putto flying downwards), and in the *Pina-*
f *coteca* at **Bologna** (S. Magdalen in prayer, standing before her cave, a mysteriously attractive figure, about 1508). As Raphael's pupil he painted the Prophets above the Sibyls in the Pace; but how much was prescribed to him is not known, and in reality these figures are essentially his own, and, but for the proximity of the Sibyls, would appear a work of first rank. [Of his latter years (1521) there is a beautiful altar-piece in the *Cathedral*
g at **Gubbio**—St. Mary Magdalen surrounded by Angels. Scenes of the Legend in a sunny landscape.—Mr.] [Noli me tangere in Sant' Angelo of Cagli.]

Another pupil of Francia and Raphael. *Bartolommeo Ramenghi* (*Bagnacavallo*), is sometimes grand in his delineations of these ideal figures (Sacristy of *S. Michele in*
h *bosco* at **Bologna**; the figures in niches: compare the famous picture of the four Saints in Dresden). Sometimes too he is somewhat exaggerated (*S. M. della Pace* at
i **Rome**; two Saints opposite the Prophets of Timoteo. His best composition we have mentioned already (*antea*); but the Madonna with Saints in the *Pinacoteca* at
j **Bologna** is only moderately good, and the way in which he alters Raphael's Transfiguration (in the *Sacristy* above mentioned) is alto-
k gether bad. (There is a beautiful early picture, the Christ Crucified, with three Saints, in the Scristy of
l *S. Pietro* at **Bologna**.)

Innocenzo da Imola, on the other hand, did not caricature Raphael's compositions, but simply worked in Raphael's manner. Of his numerous works, almost all in Bologna, a few are early and naïve (*Pinacoteca*, Madonna of the Faith-
m ful) or freely executed in the Raphaelesque spirit (*Pinacoteca*,
n Madonna with both Children, S. Francis and S. Clara); most, on the other hand, are mere selections from Raphael, careful, neat, and as skilful in the arrangement as one can reasonably expect from their unconnected character. (*Pina-*
o *coteca*: Holy Family, with Donor and Wife; S. Michael, with other Saints. In *S. Salvatore*, third chapel
p on the left: the Christ Crucified, with four Saints, constructed on earlier works of Raphael, &c.) Somewhat freer: *S. Giacomo Maggiore*,
q seventh altar on the right; Marriage of S. Catherine [one of the greatest and most characteristic, perhaps the most beautiful picture of the master, of most praiseworthy solidity of execution for the year of its production, 1536.—Mr.]—*Servi*, seventh altar on the
r left, large Annunciation; lastly, the frescos, by no means contemptible, in *S. Michele in bosco*,
s Chapel del Coro Notturno, which shows how gladly Innocenzo would have produced something simple and characteristic.*

* He was, perhaps after his return to Urbino in 1495, from the school of Francia, Raphael's first teacher, and painted him as a boy of twelve in the little picture of the Borghese Gallery, 1st room, No. 35 (Passavant). Crowe and Cavalcaselle trace in this most attractive portrait the manner of *Ridolfo Ghirlandajo*.

* A similar appropriation of motives from Raphael, only more from his earlier time, is found in a Lucchese, *Zacchia il vecchio*.

Girolamo da Treviso [1497—1544], who studied in Venice, and then worked in **Bologna**, shows in his monochrome scenes of Legends of the ninth chapel on the right in S. Petronio, studies after Raphael [and several other masters. As mentioned before (p. 90), he was the son of Pier Maria Pennacchi. A beautiful S. Jerome with SS. Roch and Sebastian, in the *Sacristy of the Salute* at **Venice**, is probably by him. [At Faenza a Virgin and Child with Saints in the church of the Commenda; and a Madonna in S. Maglorio under the name of Giorgione.] His masterpiece is in the National Gallery in London.—Mr.]

By *Girolamo Marchesi da Cotignola*, once pupil of Francia, one finds in this district only later pictures of the freer, already somewhat mannered style. (A large overcrowded Marriage of the Virgin in the *Pinacoteca* at **Bologna**; Justitia and Fortitudo, in *S. M. in Vado* at **Ferrara**, furthest chapel in the right transept; this is naturalistic in a beautiful Venetian manner.) This master is not to be confounded with his two elder brothers (?), *Francesco* and *Bernardo Marchesi* called also *Zaganelli*, from Cotignola, who worked under the influence of Francia, Bellini, and the elder Ferrarese in **Ravenna**. There are pictures in *S. Niccolò* at **Cotignola** [the Brera of Milan, the gallery of Forlì, and the church of the Nunziata at Parma.—Ed.] and elsewhere.

The Ferrarese painters also fell under the influence of Raphael, but the speciality of their school was strong enough to make a counterpoise in the scale.

One of them, *Lodovico Mazzolino* (1478—1528), entirely resisted this influence. He retained his old North Italian realism along with and in connection with glowing Venetian colouring. His works mostly small cabinet pictures (the smaller the more valuable) are rarely found in Ferrara, but here and there in Italy (*P. Borghese*, 2nd room, 58, and *P. Doria*, 7th room, 9, *Capitoline Gallery*, No. 23 and No. 104, at **Rome**; *Uffizi*, 1030, 32, 34), *Pitti*, No. 129, and more frequently in foreign countries. Overladen and deficient in ideas without right principles in drawing, most extravagant in his use of gold relief in ornamenting halls, Mazzolino yet impresses us by the depth and juicy freshness of his colours, which, with all their variety, form a sort of harmony. They shine out from afar in the galleries. In the *Ateneo* at **Ferrara** is a somewhat larger picture, Adoration of the Child, with saints.

Benvenuto Tisio, called *Garofalo* (1481—1559), began under the same influences as Mazzolino (small pictures in *Pal. Borghese*, 2nd room, 1, 2). Later on, having often resided in Rome and been in Raphael's school, he endeavoured to adopt the Roman style as far as he was able. He possessed from the first the gift needed to make a Venetian painter of life in the manner of a Pordenone or Palma; now he produced altar-pieces in a more ideal style than he ought to have attempted. It is hard to judge severely works which aim so earnestly at the highest things, especially when occasionally combined with truly Venetian splendour, harmony, and clearness of colouring. And yet it is a fact that the inner sense is often repelled by him, while the eye is delighted. He is not a mannerist: even the

In his pictures (Ascension, in S. Salvatore, at Lucca; Assumption, in S. Agostino, 1527; an Assumption, in S. Pietro Somaldi, 1523, &c.) there is a feeling of the Sistine and of Fra Bartolommeo, but especially of Raphael's first Coronation of the Virgin in the Vatican.

innumerable little pictures particularly of the *Doria Gallery* and the *Capitoline* (not less than fourteen) are composed and painted with entire conscientiousness as to the execution. But his feeling is not sufficient to give life to the forms which he creates: his pathos is uncertain; his ideal heads, especially the large ones, betray an intellectual emptiness. (Thus the beautiful head of an Apostle in the P. Pitti, No. 5.) In his few genre pictures (Boar-hunt in *P. Sciarra;* Troop of Horsemen in the *P. Colonna*, ascribed to Bagnacavallo) he is altogether Ferrarese in his naïveté and richness of colour. In his later works his relation to Raphael's pupils was the same as it had been to Raphael himself, and also his colouring is weaker. His principal church pictures are as follows:—

In Rome:—*Pal. Doria:* Visitation and Adoration of the Child, early and beautiful (first gallery, No. 26; second gallery, No. 69). *P. Chigi:* Ascension, and a picture with Three Saints, also good; *P. Borghese* (VI. 8), Descent from the Cross, a masterpiece. In the *Naples Museum:* Descent from the Cross, deeper and quieter in expression. [Both pictures, which stand out most advantageously among Garofalo's works, as also an Adoration of the Shepherds in the *P. Borghese*, first room, 67, show marks of being the work of *Ortolano*. —Mr.] In the *Brera* at **Milan**: a Pietà with several figures, and a Crucifix; early. In the *Academy* at **Venice**: Madonna in the Clouds, with four Saints dated 1518; excellent. In the *Modena Gallery:* two Madonnas enthroned with Saints, one beautiful, of the middle time, and one late one. In *S. Salvatore* at **Bologna**, first chapel on the left: domestic scene with Zacharias.

In **Ferrara**:—In the *Ateneo:* large allegorical fresco picture, the Triumph of Religion, out of the former Refectory of S. Andrea; as a whole insignificant and unpleasing, pure bookish fancy, but with beautiful episodes of his middle period [Massacre of the Innocents, 1519, a very fine example of the Raphaelesque; Resurrection of Lazarus (1532), and Discovery of the Cross (1536), both grey and stony.—Ed.]; large Adoration of the Kings, of 1537, and still very brilliant; Gethsemane; the Death of S. Pietro Martire, and several others. In the *Cathedral:* on both sides of the Portal, good and noble fresco figures of Paul and Peter; third altar on the left, Madonna enthroned with six Saints, of the year 1524; right transept, Peter and Paul; left, Annunciation, late. In *S. Francesco*, frescos of first chapel on left; the two Donators on the sides of the altar, beautiful early Ferrarese; the Kiss of Judas, as well as monochrome figures at the side, late. In *S. Maria* in **Vado**, fifth altar on the left: Ascension, copy by *Carlo Bonone*. In the two exterior chapels of the west transept, what were formerly the two large doors of the organ, containing together an Annunciation by a good contemporary or pupil. In *S. Spirito*, a large Last Supper.

Dosso Dossi (1474–1542) was less carried away by Raphael, whose personal influence he no longer experienced [?]. He remained a Romanticist on his own responsibility, and retained (except at the latest period) his glowing colouring and his own sometimes awkward and bizarre but often most characteristic ideas; in his characters he not seldom equals the greatest Venetians, above all, Giorgione.

The earlier small pictures are quite Ferrarese [which is natural since he was assistant to Costa in 1512.—Ed.] *Uffizi*, Murder of the Innocents; *P. Pitti*, Repose in

Egypt, with a charming landscape. Of the altar-pieces, the large one in [a] the *Ateneo* at **Ferrara**, consisting of a Madonna with Saints, and five partitions besides (from S. Andrea, where now is a copy by Aless. Candi), is one of the greatest treasures of art of North Italy; severely architectonic in arrangement, strong power of colour [reminiscent of Moretto Romanino and Garofalo, with whom Dosso was once in partnership.—Ed.] There also: a large Annunciation and a John in Patmos, with a pathetic expression not quite successfully given. In [b] the *Brera* at **Milan** a Sainted Bishop with two Angels (1536). In the [c] *Cathedral* of **Modena**, fourth altar on the left, Madonna in the Clouds with S. Sebastian, S. Jerome, and John the Baptist below; [fine, [d] 1522.] In the *gallery* at **Modena**, large Adoration of the Shepherds, with a landscape, with a fanciful arrangement of light; a large votive picture for the Carthusians, with the Virgin floating on clouds. [In the same gallery, No. 366, the Madonna hovering between the splendid St. Michael and the equally ill-managed St. George.—Mr.] In [e] the *Carmine* in the same city, third altar on the right, a Dominican Saint treading under foot a beautiful devilish-looking woman. In [f] *San Pietro*, third altar on the right, Assumption of the Virgin, the Apostles (three on the right, three on the left, and six behind), advance solemnly with their attributes; other pictures of this church are ascribed partly to his school, partly to his brother *Battista* [(d. 1548), who was certainly assistant to Raphael in 1520.—Ed.] as the sweet Predella of the fifth altar on the right; the naïvely beautiful Madonna floating on clouds, with two bishops on the seventh altar, left; the Madonna on clouds, with S. Gregory and S. George, to which belongs a beautiful Predella with a landscape, certainly by **Battista**, second altar on the left.

Dosso Dossi is well represented as a genre painter in the *Gallery* of **Modena**, principally by the oval [g] picture painted half for decorative purposes, with people eating, drinking, and making music, in which one may feel the influence of Giorgione; also a collection of portraits, with which fancy can people the Court of Ferrara as it was in later times. In the *Castle* of **Ferrara**, [h] Dosso, with the help of his school, decorated several rooms; they are chiefly works of his late already mannered time; even the famous Aurora in the Hall of the Four Divisions of the Day, morning, noon, evening, night; also the three Bacchanals, in a small corridor, no longer possess the freshness and beauty which such subjects require. Not mythology, but pure fable, would have suited Dosso. We see [in the Doria Palace at Rome, a Vanossa crying at a window, and] in the *Borghese Palace* (III. 11) [i] Circe in the Wood, using magic arts. Here the necromantic novel is conjured into life; it was thus Ariosto conceived his personages. [This fruitful artist is often represented, though unknown, in other places. One of his most valuable works, much neglected, in the *Town Gallery* at **Rovigo** (called there [j] Garofalo); in the *Brera* at **Milan**, [k] No. 330, as Giorgione, a S. Sebastian; in the *Ambrosiana* there a [l] very careful and elegant Washing the Feet, of his Roman time—Mr.]

A contemporary of Garofalo and Dosso, *Benvenuto Ortolano* [in practice at Ferrara, 1512-24] has decorated the organ panels (left transept,) in *S. Francesco* at **Ferrara** [m] quite excellently in the manner of the first, with large figures of Saints. (The half-length figures on the parapet are partly by Garofalo himself, partly by *Bonone*). [See above, in Garofalo, how much

of his works are ascribed to Ortolano—Mr.]

[*Girolamo di Tommaso Sellari da Carpi*, of Ferrara [b. about 1501, d. before 1561,] is sometimes Ferrarese in character, sometimes shows the influence of the later Florentines after Michelangelo. A Pietà in *a P. Pitti* (No. 115), very mannered; Christ between Mary and Martha, *b Uffizi* (No. 994); small figures in the style of Mazzolino. A Venetian Ferrarese Holy Family in the *c Capitoline Gallery* at **Rome** is better; his best work is the portrait of the prelate Bartolino Salimbeni, in the *d P. Pitti* (No. 36) [not to be forgotten the miracle of S. Anthony in the Gallery of Ferrara].—*Gasparo Pagano*, of Modena, born in 1513, left a Marriage of S. Catherine in *e* the *Modena Gallery* distinctly affected by Correggio, yet quite original.—Mr.]

SODOMA AND THE SIENESE.

The incapacity and lifelessness of the old Sienese school towards the end of the fifteenth century, must have been very openly acknowledged as a fact, otherwise Pinturicchio would not have been summoned from Perugia to paint the Libreria and the Chapel of S. Giovanni in the Cathedral. It seems, indeed, that certain Sienese went to study at Perugia, as the early pictures of Domenico Beccafumi prove. This Perugian influence shows itself very remarkably in the noble, manly *Bernardino Fungai*, who adopted thence their beautiful inspiration without their exterual mannerism: his pictures in the *f Academy* (third room and great Hall) still have the Sienese constraint; the Coronation of the Virgin, with four Saints, in the *g Church of Fontegiusta* (on the right), resembles more the Umbrians and Florentines; the Lunette there, above the high altar, the Assumption of the Virgin, already has something of lofty beauty in the angels playing on musical instruments; lastly, the master continues to live in a picture of his pupil, *Girolamo del Pacchia* (*S. h Spirito*, third chapel left); again, a Coronation of the Virgin, with three Saints below, kneeling, beautiful and devotional, serious and calm like the Saints of Spagna. [The large picture of Fungai, once in the *Carmine* [now in the Aca- *i* demy], Madonna with Saints, of the year 1512; none of his works bear a more pleasing stamp of cheerful piety and internal conviction. A beautiful Coronation of the Virgin, of 1500, in the Conception (*Servi*), in the Choir on the right; *j* a rich composition of unusually clear colouring.—Mr.]

But any lasting gain must come to the school not from masters of passive expression, as were most of the Peruginesques, but only through its taking part in the great historical painting which then reigned triumphant throughout Italy. And indeed it was to be a Lombard, *Giovanni Antonio Bazzi*, of Vercelli, called Il Sodoma (1477-1549), who gave a new, fruitful direction to the spirit of the Sienese school for more than a century.

Sodoma had formed himself among the Milanese pupils of Lionardo. Of his youthful period are the twenty-four frescos, executed after 1505, of the legend of St. Benedict, in the convent of *Monte Oliveto*, near **Buonconvento**, where *k* Signorelli, p. 70 *f*, had begun the series. Four of these pictures, the first of the east wall near the entrance to the church, S. Benedict's departure from Norcia; the first of the south wall, the Presentation to S. Benedict of the young Maurus and Placidus; and the last of the same wall, the Temptation of the Monks by dancing girls; as well

as the last picture of the west wall (near the entrance of the Convent Court), the attack of the Goths on Monte Cassino,—are exceedingly well executed representations, full of life and beauty: in the last are the clearest reminiscences of Lionardo's Battle of the Standard; the others are more sketchy than they ought to be, with special beautiful features, mostly on a wide landscape background. Likewise, under the full influence of the school of Lionardo is the imposing Descent from the Cross, from S. Francesco, *a* now in the *Academy* at **Siena** (No. 336). [The youthful Magdalen, who supports the fainting Madonna, is a completely Lionardesque head of the finest type; the old heads, the flying drapery, and the colouring recall Gaudenzio; the standing soldier, seen from behind, looks as if borrowed from one of Signorelli's compositions in Monte Oliveto; wherefore we should fix the origin of this picture in the neighbourhood of Signorelli's works there.—Mr.] [We may also suppose that Sodoma finished before 1505 the Miracle of the Loaves and Fishes in the refectory of S. Anna in Creta near Pienza.—Ed.]

Later on, after many residences in Rome, he received, as it appears, the impression of Raphael more enduringly than most of his pupils, and preserved them when the others had long forgotten them.*

His genius had certainly distinct limits, beyond which he never reached. Thoroughly penetrated with the beauty of the human form, which he could represent in the best way in graceful figures of the Raphaelesque type of children (Putti), as in persons of every age, both nude and draped, he yet had no eye for harmony of historical composition. He filled his space to such a degree with incident of every kind, that one always drives out another or destroys its effect. Thus of the two great frescos in the second upper hall of the *Farnesina* (1513–15) at **Rome**, Alexander, with *b* Roxana and the family of Darius, the first owing to over richness in beauties, the last, also, on account of the confused arrangement, are not as enjoyable as they deserve to be. In *S. Domenico* at **Siena**, *c* Sodoma painted (1526) the Chapel of S. Catherine (right), with scenes from her life, of which, at least, the one most full of figures becomes indistinct in character and movement from mere fulness, while so many single traits are incomparable for character and movement; the ornamentation of the pilasters and the Putti over them belong quite to the golden time.* From this it naturally follows that Sodoma succeeds best in his single figures, of which, indeed, some will bear comparison with the best in the world. One feels this most in the *Confraternità d of S. Bernardino* (upper oratory), where the four single Saints, S. Louis of Toulouse, S. Bernardino, S. Antony of Padua, and S. Francis, are perfect; while the historical compositions, the Presentation of the Virgin, the Visitation, Ascension, and Coronation (1518), are only partially successful.† [Observe the beautiful female form on the left in the foreground of the "Presentation," incomparable for perfection of form and charm of female character.—Mr.] In the *Pal. Pub- e blico* the three saints, S. Ansano (1534), S. Vittorio (1529), and S. Bernardo Tolomei, accompanied almost entirely by Putti (in the Sala del Consiglio), are as pure and grand as anything similar of the time, while the Resurrection (*Stan- f za del Gonfalionere*) is only excellent in detail. [There also is a beautiful altar-piece, a Madonna reach-

* [Sodoma may well have made Raphael's acquaintance at Siena.—Ed.]

* Best light, towards noon.
† Best light, in the afternoon.

ing the Child to S. Lionardo, which in its satisfactory effect of colour and attractive chiaroscuro shows the master at its height.—Mr.] In *a* *S. Spirito* (first chapel, right) Sodoma painted round an altar-niche S. James on horseback above as the conqueror of the Saracens, below on the right and on the left S. Anthony the Abbot and S. Sebastian, another of his finest works. [Above this, a semi-round with the Virgin, who is investing a bishop, and S. Rosalie and S. Lucia; the latter wonderfully beautiful.—Mr.] Of the church frescos *b* brought to the *Academy* (fourth room), the grand Ecce Homo, the typical man of sorrows in a moment of rest, will always be preferred to the Christ on the Mount of Olives *c* and in Limbo (large room), although the latter especially possesses great special beauties. The Birth of Christ, at the *Porta* *d* *Pispini*, is very well worth seeing, and even in its ruinous condition one of the most important works of the master on account of the lovely group of floating angels. Other *e* paintings of his in *S. Domenico*, *Pal.* *f* *Pubblico*, *Opera del Duomo*, the tabernacle of a Mater Dolorosa, &c. [A beautiful altar-piece in the prin- *g* cipal church of **Asinalunga**, in Val di Chiana (station on the Siena-Orvieto line), Madonna with Saints, beautiful in colouring.—Mr.]

Like the greatest artists of his time it was only in fresco that Sodoma worked with real satisfaction. Then his hand took the freest and surest flight; one follows with high enjoyment the harmonious easy lines of the brush with which he kept captive the forms of beauty. In easel pictures he is usually constrained, and employed colours which darkened unevenly, so that, for instance, a picture in any case overcrowded, like his Adoration of the Kings in *h* *S. Agostino* at **Siena** (side chapel on the right), has an unfavourable effect. Yet in other cases where, for instance, the principal figures are more isolated, he conquers by the very conscientious execution of beautiful forms. The Resurrection of Christ, in the *Museum* at **Naples** *i* (principal room); the Sacrifice of Abraham in the *Cathedral* of **Pisa** *j* (choir); a Madonna enthroned, with Saints, *Academy* of **Pisa**; the *k* S. Sebastian in the *Uffizi* (Tuscan *l* school), perhaps the most beautiful there is, especially when compared with the studied representations of later schools; here we have true, noble suffering expressed in the most wonderful form. [Painted for a church standard; on the back a Madonna floating, several saints and three Flagellants appearing, rich landscape in the background. —Mr.]

His Madonna is usually serious, and no longer quite youthful; his Child Christ seldom equal to the free gambolling Putti of his frescos in simplicity and excellence. (*Pal.* *m* *Borghese* and elsewhere). Also his Ecce homo (*P. Pitti* and *Uffizi*) is *n* not equal to that in fresco. His own excellent portrait is in the *o* *Uffizi*.

I must confess to never having closely examined the ornaments and small intermediate pictures on the roof of the *Camera della Segnatura* in the *Vatican*, which represent *p* lively mythological scenes of nude figures, satyrs, horses, painted in chiaroscuro imitation of antique bas-reliefs. Of the frescos of the *P.* *dei Conservatori* on the *Capitol*, the *q* very childish scenes from the Punic war in the seventh room are ascribed to Sodoma; in my opinion some figures in the fourth room, that of the *Fasti* more probably belong to *r* him.

[Besides this there is a Holy Family by Sodoma at **Rome** in the *P. Borghese*, under the name of Cesare da Sesto; of four genuine *s*

a pictures of the *Turin Gallery*, one is called *Gian Pedrino*, another *Cesare da Sesto*.—Mr.]

After this some painters, followers of the earlier Sienese School took *b* up his style, as *Andrea del Brescianino* (baptism of Christ on the Altar *c* of *S. Giovanni* (1524), the Lower *d* Church of the *Cathedral* of Siena; Madonna with Saints, Academy, great room) [Holy Family with St. Dominick, No. 1205, at the *e* *Uffizi*]; also very markedly, *Girolamo del Pacchia*.* The earlier pictures of this latter artist (*antea*) combine, like the best by Fungai, the Peruginesque expression with a seriously conceived deep feeling for character; of this kind also is, *f* besides the one named in *S. Spirito*, a Madonna with Saints in S. Cristoforo. Later, under the obvious influence of Sodoma (also, probably, of Fra Bartolommeo and Andrea del Sarto), he became one of the four historical painters who, during the ten years succeeding Raphael's death, maintained in a higher sense the dignity of historical art. Without equalling Sodoma in the inspired beauty of individual forms, he was considerably superior *g* to him as a composer; in *S. Bernardino* (upper Oratory), the Birth of the Virgin and the Salutation of the Angel, but especially in S. Caterina (lower Oratory) the histories of the Saints (the two pictures on the right and the second on the left) are but little inferior to Andrea del Sarto. The attack on the monks is as a scene excellently developed; the female Saint by the body of S. Agnes, a picture most beautiful in expression. [A *h* large *Salutation*, with the Visitation in the back ground, with boy angels above, who draw aside the curtains (Academy, No. 308), is in part a strict imitation of Marriotto Albertinelli. A large *Descent from the Cross*, *i* with lively traits of Sodoma and Fra Bartolommeo, in the parish church at Asinalunga, called there Pacchiarotto.—Mr.]

By *Pacchiarotto*, a very restless spirit who was more occupied with warlike adventures than with painting, is the stiffly archaic Ascension of Christ, in the *Academy*, *j* No. 328; there also a Visitation, No. 315, and the same subject in the *Academy* at Florence, No. 16, *k* Quadri antichi.

Domenico Beccafumi in his long life passed through the different styles which prevailed in his neighbourhood. His youthful pictures sometimes resemble the Peruginesque school and Perugino himself so much as to be mistaken for them. In his second and best period he stands hardly less well by the side of Sodoma than Del Pacchia; to this time belongs the beautiful picture in the *Academy* (Scuole *l* diverse, No. 63), which represents several Saints in an architectural framing with a Vision of the Madonna above; above the grand compositions in *S. Bernardino*, the *m* Marriage and Death of the Virgin, besides the altar-piece. In his later time the degeneracy and false virtuosity of the Roman school took possession of him; frescos of the *Sala del Concistoro* in the P. Pub- *n* blico, &c. [The Christ in Limbo, *Academy*, great room, No. 337, *o* with the undraped figures of the Patriarchs, which are simply copied from well-known figures by Michelangelo, is an unpleasantly mannered work, in spite of the unusually delicate gradation of the tones of colour.—Mr.] His feeling was perhaps not equal to his talent. Of the figured marble floor of the *Cathedral*, the best designs (in the *p*

* This master, who has been confounded with Pacchiarotto, who in art stands much lower, has only lately been recognised as he deserves.

Choir) are attributed to him—large compositions full of figures, already considerably Roman in character. a In the *Uffizi* the circular picture of a Holy Family (Sala del Baroccio, No. 189).

The great architect, *Baldassare Peruzzi*, is as a painter either more especially a decorator, or mannered in the style of the fifteenth century (ceiling pictures of the Hall of Galatea in the Farnesina, where indeed everything must look stiff by the side of Raphael). Here the interesting colossal-sized head sketched in black ought to be given to him, which is attributed to Michelangelo.* The little pictures in the decoration of the roof of the b Stanza d'Eliodoro, in the *Vatican*, are certainly by him.—Cr. and Cav. On the few paintings of his later time, rests the spirit of Raphael and of Sodoma. The fresco of the first chapel on the left in *S. Maria* c *della Pace* in **Rome**, a Madonna with Saints and a Donor, of 1516, bears the trial of being placed opposite to Raphael's Sibyl sufficiently for us to recognise at the first glance the artist of the golden time in the beautiful and clearly given characters and in the free treatment. The Great Presentation of the Virgin, above, on the right of the choir, is, on the contrary, overladen with useless episodes, and has several figures borrowed from Raphael, very much ruined by over-painting. In the *church of* d *Fontegiusta* at **Siena** (on the left), the simple grandiose fresco picture of Augustus and the Tiburtine Sibyl is, in spite of the bad condition it is in, an impressive echo from the great period. The paintings in the choir of *S. Onofrio* at **Rome**, which are all now ascribed to him (see above, Pinturicchio, p. 96 *e*), the mosaics in the under- f ground chapel of *S. Croce* in *Gerusalemme*, and the few easel pictures by Peruzzi, are especially mannered. [His best panel picture (? genuine—Ed.) is the Holy Family in the *P. Pitti*, No. 345, with a peculiar and g delicate and noble Madonna; the colour is cool like fresco.—Mr. In the *Borghese Gallery*, second room, h No. 28, a Venus, called Giulio Romano. In the *Villa Belcaro*, near **Siena**, a ceiling picture of the i Judgment of Paris.—Fr.]

After the destruction of the Republic (1557) the artistic glory of Siena is also dimmed, yet only for a time. The after-bloom of Italian painting, which begins towards the end of the sixteenth century, has here some of its worthiest representatives.

In Verona two painters more particularly represent the golden period—*Gianfrancesco Caroto*, pupil of [Liberale, and assistant to Mantegna,] and *Paolo Morando*, named *Cavazzola*, pupil of Fr. Morone, to whom we may add *Giolfino*.

On account of the altar-pieces being covered over because of the fasts, the author has been obliged to form his judgment entirely from the pictures by these artists in the *Pinacoteca* of **Verona**. *Caroto's* j picture, dead coloured, in grey of an Adoration of the Shepherds, is an unpretending yet beautiful creation; the spirit of Lionardo enters into the school of Mantegna; there, also, is another Adoration of the Child, a Madonna enthroned on Clouds with Saints. By far the most important is in *S. Eufemia*, k Cap. Spolverini. [Caroto enjoyed the instruction of Morone (?) before that of Mantegna]; the influence of the former appears in two replicas of a youthful work of 1501, one in the *Modena Gallery* and one belonging to *Count Maldura* l at **Padua**—a Madonna occupied m

* [Why not to Sebastian del Piombo?—Ed.]

in sewing a little shirt. The wall
a picture of an *Annunciation* of 1508, in the former chapel of S. Girolamo, now in the possession of Count Monga at Verona, shows grand figures strikingly cold in colour. One of the principal works is the large altar-piece in *S. Fermo*
b *Maggiore*, of 1528, in spite of the late period excellent in execution; the Madonna with S. Anna floats on a cloud above four Saints in strong action, who are rather given like portraits than as ideal figures. [A Holy Family (1525), formerly belonging to Dr. Bernasconi, shows the influence of an external classicism which originated in Giulio Romano's work in Mantua.—Mr.] *Cavazzola's* large master-piece is in
c the *Pinacoteca*, a Passion in five pictures and four half-length
d figures, No. 101–109—a marvellous transition from the realism of the fifteenth century to the noble free character of the sixteenth, not to an empty idealism; also small early pictures of the Passion, grand half-length figures of Apostles and Saints; lastly, a splendid large-sized Madonna with Saints (1522), which reminds us of the Ferrarese painters in the whole treatment, and also in the excellent landscape. The small landscapes in S. M. in Organo are also by him and Brusasorci, with high and beautiful distances, in tone rather cold than either Venetian or Flemish, and garnished with Biblical scenes. Some beautiful pictures in the Sa-
e cristy of *S. Anastasia* (Paul with other saints and worshippers, the Magdalen borne up by angels); and in a side chapel on the left of *SS.*
f *Nazaro e Celso* (a large Baptism of Christ). *Giolfino's* paintings in the
g *Pinacoteca* are less important than the fourth altar on the left in *S.*
h *Anastasia*, at any rate the accessory paintings there. Frescos in *S.*
i *M.* in Organo. The façade paintings of this master, some of them especially beautiful, are noticed in the volume on sculpture. [The well-known engraver, *Girolamo Mocetto*, also belongs rather to this than to the elder group of Veronese painters; an excellent altar-piece in three parts in *S. Nazaro e Celso*, *j* Cap. S. Biagio, with portraits of Donors; the Madonna, signed, in the *Gallery* at Vicenza is weaker, *k* and not pleasing (No. 52 in the 2nd, north room.)—Mr.]

[We must not omit *Michele da* *l* *Verona*—once a partner of Cavazzola—Crucifixion of 1500, in S. Stefano, of Milan. Same subject in S. M. in Vanzo, at Padua (1505). Altar-piece of 1523 at Villa di Villa, near Este. *Philippo da Ve-* *m* *rona* is more dependent on the Venetians than Michele, Fresco, of 1509, in the Santo of Padua. Madonna, of 1514, in the Pinacoteca, of Fabriano.—Ed.]

CORREGGIO.

Amid the general extreme expansion of art arose a painter who conceived the principles and objects of his art quite differently from all others, *Antonio Allegri da Correggio* (1494 (?)—1534), probably of the school of Francesco Mantegna and Bianchi Ferrari.* To some natures he is absolutely repulsive, and they have a right to hate him. Nevertheless people should visit the scene of his labours, Parma, if possible in fine weather, if only for the sake of the other art treasures there.

Inwardly as little under the influence of any ecclesiastical traditions as Michelangelo, Correggio, never sees in his art anything but the means of making his representation of life as sensuously charming and as sensuously real as possible. His gifts in this direction

* [The probability is that Correggio was first taught by a local craftsman, then by Lorenzo Costa at Mantua.—Ed.]

were great; in all that assists realization he is an originator and discoverer, even when compared with Lionardo and Titian.

But in the highest painting we do not want the real, but the true. We come to it with open hearts, and only wish to be reminded of what is best in us, of which we expect it to give us the living expression. Correggio does not give us this; the contemplation of his works excites us to a constant protest; one is tempted to feel—I myself could have conceived this from a higher artistic point of view. There is an entire absence of any moral elevation: if these forms should come to life, what good would come out of them, what kind of expression of life would one expect from them?

But the realistic has great power in art. Even when it represents what is trivial and accidental, even vulgar, with all the qualities of reality, it exercises over us an overwhelming power, even though of a repulsive kind. But, if the subject is sensuously attractive, the charm is immensely increased, and affects us with a demoniac force. We have already expressed a similar feeling with regard to Michelangelo's creation of a new physically elevated generation of human beings; with entirely different means Correggio produces an effect which we cannot otherwise characterize. He is the first to represent entirely and completely the reality of genuine nature. He fascinates the beholder not by this or that beautiful and sensual form, but by convincing him entirely of the actual existence of these forms by means of perfectly realistic representations (enhanced by concealed means of attraction) of space and light. Among his means of representation, his chiaroscuro is proverbially famous. The fifteenth century shows innumerable attempts of this kind, only the object is merely to give the modelling of particular figures as perfectly as possible. In Correggio first chiaroscuro becomes essential to the general expression of a pictorially combined whole: the stream of lights and reflections gives exactly the right expression to the special moment in nature. Besides this, Correggio was the first to reveal the charm of the surface of the human body in half-light and reflected light.

His colour is perfect in the flesh tints, and laid on in a way which indicates infinite study of the appearance in air and light. In the definition of other materials he does not go into detail; the harmony of the whole, the euphony of the transitions, is his chief object.

But the most striking point of his style is the complete expression of movement in his figures, without which he cannot conceive either life or space, the true measure of both in painting being the human shape in motion, or rather the human shape with the appearance of motion, and if necessary violently fore-shortened.* He first gives to the glories of the other world a cubically measurable space, which he fills with powerful floating forms. This motion is nothing merely external; it inter-penetrates the figures from within. Correggio divines, knows, and paints the finest movements of nervous life.

Of grandeur in lines, of severe

* It is hardly possible that Correggio should not have known the masterpiece of his only predecessor in this line, the semi-dome of the choir of the SS. Apostoli, at Rome, by *Melozzo da Forlì*, and should therefore have been acquainted with Rome generally. He is the first to represent entirely and completely what is the living characteristic part of nature.

[There is no proof of this, while the paintings of Mantegna in Mantua, especially in the Camera de' Spozi and the loggia adjoining (see *antea*) give us a sufficient explanation of the origin of Correggio's mode of composition.—Z.]

architectonic composition, there is no question with him, nor of grand free beauty. What is sensuously charming he gives in abundance. Here and there he shows real depth of feeling, which, beginning with the real, reveals great spiritual secrets: there are pictures of suffering by him, which are not indeed grand, but perfectly noble, touching, and executed with infinite intelligence. (Of his Christ on the Mount of Olives there is a good [a] old copy in the *Uffizi*.) But these are exceptions. The Vera Icon of [b] the *Turin Gallery* is probably by a good pupil of Lionardo.

The Repose in Egypt in the [c] *Tribune* of the *Uffizi*, with S. Bernard, is an early picture,* the first transition to the Madonna della Scodella, to be mentioned later. Here for the first time the scene becomes a charming genre picture, which before this time has not been the case with the realists of the fifteenth century in spite of all the traits taken from reality. There is some awkwardness in the uninterested head of the mother, and in the hesitation of the child to take the dates plucked by Joseph. The colouring is unequal, in parts wonderfully finished.

Also there, certainly still early, the Madonna in the open air kneeling before the Child lying on hay, no longer adoring him, but laughing, and making figures with her hands to him; marvellously painted, the child foreshortened in the most graceful way; the mother already of that small kind of prettiness which is peculiar to her in Correggio's pictures.†

From 1518 onwards, after which year Correggio settled in Parma, began that series of master-pieces of which the best have gone to Dresden, Paris, London, Vienna, and Berlin. But Italy still possesses some of the highest value.

In the *Naples Museum*, the little [d] picture of the Marriage of St. Catherine, easily and boldly painted: that the child should look up questioningly to the mother at the strange ceremony is quite a feature in the manner of Correggio, who would never conceive children other than naïve. (The Christ on the Rainbow, *Vatican Gallery*, can [e] however only be regarded as a picture of the school of the Caracci.) [Certainly!—Mr.]

There also is the Zingarella, the Madonna bent over the child seated on the earth; above in a cloud of palms hover delicious angels. Correggio here brings out the maternal element, as also not seldom elsewhere, with a certain passion, as though he felt that he could give no higher meaning to his type. The execution perhaps somewhat earlier, otherwise of the greatest beauty.

Also the large fresco Madonna [f] in the *Gallery* of **Parma** shows mother and child closely embracing: one of the most beautiful of Correggio's motives; heads and hands wonderfully arranged (which is not usually his strong point); chief example of his ideal female head, with the colossal eyelids and the little nose and mouth.

There also is the famous *Madonna della Scodella*, a scene in the flight [g] to Egypt. The dreamy lights in

* Italy possesses no picture of the kind of the Madonna with S. Francis at Dresden (of 1514), in which Correggio in essentials still follows the traditional ecclesiastical idea in a manner resembling Francia. [We should rather say in a manner resembling Lorenzo Costa.—Ed.]

† The head of John the Baptist on plate, also there, and the youthful head looking down the naked shoulders, of the same collection, and an insignificant child's head in the P. Pitti, are all spurious, and quite unworthy of the master. Also the large Bearing the Cross in the Parma Gallery, a dry, hard painting, is no longer ascribed to Correggio.—Mr.

the mysterious wood, the charming heads, and the indescribable beauty of the whole treatment cause us to forget that the picture is essentially composed for the colour, and is exceedingly indistinct in its motives. What is the child doing? —or the mother herself? What are the angels in great excitement doing with the cloud above? How must one conceive of the angel who is fastening the beast of burden, and the one with the vine branch, if they were not fully made out? Let us not be afraid to put questions to Correggio which one would do to all other painters. He who paints such realism is doubly bound to clearness.

a In the *Madonna di S. Girolamo* also surprising execution hardly outweighs great material deficiencies. The attitude of Jerome is affected and insecure. Correggio is never happy in grand things: the child who beckons to the angel turning over the book, and plays with the hair of the Magdalen, is inconceivably ugly, as also the Putto who smells* at the vase of ointment of the Magdalen. Only this latter figure is inexpressibly beautiful, and shows, in the way she bends down, the highest sensibility for a particular kind of female grace.

b The *Descent from the Cross*, also there, is, above all, a model of external harmony. The head of the Christ lying down, truly noble in its expression of grief; but the others almost trivial, and even grimacing. The painting is very really represented in the Mary, so that one feels, for instance, how she loses control over the left arm.

The counterpart, painted, like the last, on linen damask, the *Martyrdom* of *S. Placidus and S. Flavia*, is not less distinguished in picturesque treatment. A fatal picture, the worst qualities of which have found only too great response among the painters of the seventeenth century. Was this scene imposed upon Correggio, or was he here of his own free will the first painter of executioners, as elsewhere he is the first quite immoral painter? Most calmly and artistically the one executioner drags down the hair of the sentimental Flavia and pierces her with his sword under the breast; the other aims at Placidus kneeling devoutly before him: on the right one sees two trunks of decapitated persons, and even out of the frame comes forth the arm of an executioner who is carrying a bloody head. At the first glance the whole appears astonishingly modern.

Of the frescos of Correggio in Parma, those in a room of the *Nunnery* of *S. Paolo*, now broken up, are the earliest. Over the chimney-piece is seen Diana in her car driving upon clouds; on the vaulting which rises above sixteen lunettes with mythological subjects, excellently painted in monochrome; there is a vine-arbour painted, and in the circular openings from it are the famous Putti in twos and threes grouped in all sorts of ways. They are not beautiful in arrangement, nor in their lines; the painter was, above all, deficient in the architectonic feeling which should be at the foundation of such decorations; but they are pictures of the gayest youth, improvisations full of life and full of beauty. (Good reflected light in sunshine, from 10—12.)

d

Soon after this, 1520—1524, Cor-

* So that one can hardly avoid the idea of some special purpose. It is our duty to acknowledge that in Toschi's engravings the heads are not seldom weakened, —without detriment to my high respect for the master, whom I had the good fortune to visit in his studio but a few months before his death. Let no one neglect to study the water-colour copies exhibited in the Pinacoteca at Parma, of the frescos of Correggio, partly by Toschi, partly by his pupils, as a preparation for the study of the originals.

a reggio painted in *S. Giovanni*, and probably the first thing was the beautiful and severe form of the inspired Evangelist in a lunette over the door in the left transept. Afterwards came the dome. (In February the light was most tolerable at 12 and about 4.) It is the first dome devoted to a great general composition; Christ in glory, surrounded by the apostles sitting upon clouds, all introduced as the Vision of John, seated on the edge below. The Apostles are genuine Lombards of the noble type, of a grandiose physical form; the old ecstatic John (purposely?), less noble. The view from below, completely carried out, of which this is the earliest preserved instance, and certainly the earliest so thoroughly carried through (compare p. 178, note), appeared to contemporaries and followers a triumph of all painting. They forgot what parts of the human body were most prominent in a view from below, while the subject of this and most later dome paintings, the glory of heaven, would only bear what had most spiritual life. They did not perceive that for such a subject the realization of the locality is undignified, and that only ideal architectonic composition can awaken a feeling at all in harmony with this. Now here the chief figure, Christ, is foreshortened in a truly frog-like manner, and with some of the Apostles the knees reach quite up to their necks. Clouds, which Correggio treats as solid round bodies of definite volume, are employed to define the locality, also as means of support and as seats, and pictorially as means of gradation and variety. Even on the pendentives of the cupola are seated figures, very beautiful in themselves, but exaggeratedly foreshortened; an Evangelist and a Father of the Church on clouds, where Michelangelo in a similar place would have given his prophets and sibyls solid thrones.

The *semi-dome* of the choir of *b* the same church, with the great Coronation of the Virgin, was taken down in 1584. But the principal group, Christ and Mary, was saved, and is at present placed in the second great hall of the Library; besides this, *Annibale Caracci* and *Agostino* had copied nearly the whole in parts (six pieces in the *Gallery* at Parma, several in the *c Naples Museum*), and *Cesare Aretusi d* repeated afterwards, on the new semi-dome, the whole composition according to his capacity. A passionate rejoicing pervades the whole heaven in the sacred moment; the most beautiful angels crowd together into an army. But the Madonna herself is neither naïve nor beautiful; Christ is a mediocre conception. (Both are weakened in the copies, and so, doubtless, is John the Baptist.)

At last Correggio, in 1526—30, painted the dome of the *Cathedral*, *e* and therein gave himself up altogether, without any limit, to his special conception of the supernatural. He makes everything external, and desecrates it. In the centre, now much injured, Christ precipitates himself towards the Virgin, who is surrounded with a rushing crowd of angels and a mass of clouds. The impression is certainly overpowering; the confused group of numberless angels, who here, rushing towards each other with the greatest passion, and embracing, is without example in art: whether this is the noblest consecration of the events represented is another question. If so, then, the confusion of arms and legs, which has been described in the well-known witticism of "un Guazzetto di rane" was not to be avoided; for if the scene were real, it must have been something like this. Farther below, between the windows, stand

the Apostles gazing after the Virgin; behind them, on a parapet, are Genii busy with candelabra and censers. In the Apostles, Correggio is not logical: no one so excited as they are could stand still in his corner; even their supposed grandeur has something unreal about it. But some of the Genii are quite wonderfully beautiful; also many of the angels in the paintings of the cupola itself, and especially those which hover round the four patron saints of Parma, on the pendentives. It is difficult to analyse exactly the sort of intoxication with which these figures fill the senses. I think that the divine and the very earthly are here closely combined. Perhaps a younger mind can conceive it more simply. (Best light for ascending the cupola, towards noon.)

Besides these there are preserved in the Annunziata remains of a
a fresco lunette of the *Annunciation*, a most impressive composition.

Of monumental paintings of mythological subjects, I only know in Italy, besides the frescos of S. Paolo, the Ganymede carried up by an Eagle, now on the ceiling of
b a hall in the *Gallery* at **Modena**. Quite different in composition from the picture at Vienna, most masterly, though with very little detail.

Among the easel pictures, the
c Danae in the *P. Borghese* must be mentioned. Perhaps the most commonplace of Correggio's pictures of this kind, because it is not even straightforwardly sensual; still it is simply and beautifully painted, especially the two Putti, who are trying a golden arrow on a touchstone; the eloquent Cupid is quite worthy of the genii in the cathedral at Parma.

The allegory of Virtue, in the *P.*
d Doria at **Rome**, is considered as a genuine sketch for one of the Tempera pictures of Correggio, in the collection of drawings in the Louvre [and in freedom and life-like expression of the heads is far superior to the finished picture.—Mr.].

If any one admires the dexterity with which Correggio, under all sorts of pretences, always contrived only to give what he especially cared for, namely, life and movement in a sensuously charming form, the answer has to be given, that such a difference between subject and form, if it existed in Correggio, always and inevitably demoralizes art. The subject ought not to be a mere accommodating form for purely artistic ideas.

No master did more harm to his pupils. He deprived them of what makes masters of the second and third rank valuable at all times, the serious architectonic intention of the composition, the simplicity of the lines, the dignity of the characters. And what was characteristic in him was above the reach of their talents, or the time was not yet come for it. In fact, his universally admired style stood alone for above half a century, while all his scholars threw themselves with a kind of despair into the arms of the Roman school.

But meantime grew up the real inheritors of his style, the school of the Caracci, whose mode of conception is essentially derived from his. It is because the moderns have entirely adopted him into themselves, that his own works so often appear to us modern. Even what seems specifically characteristic of the eighteenth century, is partly foreshadowed in him.

The whole school is fully represented in the *Gallery* and the
Churches of **Parma**. *Pomponio Al-*
e legri (son of Correggio), *Lelio Orsi*, *Bernardino Gatti* [whose princi-

pal work is the altar-piece of the
a *Cathedral* at **Pavia**, Madonna with
b Founders; others in **Cremona**.—Mr.], have left few things worthy of praise. There are good and very careful things by *Francesco*
c *Rondani* (frescos in the *cathedral* in the fifth chapel on the right), and several pleasing works by *Michelangelo Anselmi*, and also by *Giorgio Gandini;* the greatest number are by various painters of the family of *Mazzola*, or *Mazzuoli*, which in this century quite adopted Correggio's style. *Girolamo Mazzola* sometimes combines a touch of antique *naïveté* with Correggio's manner and that of the Roman school, and produces a wonderful *rococo*. On the whole, he is less repugnant to one's feelings than his more famous cousin;

Francesco Mazzola, called *Parmegianino* (1504—1540). His long-
d necked Madonna, in the *P. Pitti*, shows, with its intolerable affectation, how ill the pupils understood the master in thinking that his charm lay in a certain special elegance and mode of presenting the forms, while really the momentary life of the charming form is the chief thing. Elsewhere, Parmegianino is amusing by the air of the great world which he introduces into religious scenes. His S. Catherine (*P. Borghese* at
e **Rome**) receives the compliments of the angels with a deprecating air of indescribable *bon genre;* in the pompous court of saints in the
f wood (*Pinacoteca* of **Bologna**), the Madonna gives the Child to S. Catherine, to be caressed only with the most aristocratic reserve.

But in portraits, where the supposed ideal disappeared, Parmegianino was one of the best of his
g time. In the *Museum* at **Naples** his portraits of Columbus and Vespucci (both arbitrarily so named), that of De Vincentiis, and of the master's own daughter, are among the pearls of the gallery, while the colossal figures of Pythagoras and Archimedes are hideous, and the Lucretia and the Madonna at least unpleasing. So, too, his own portrait in the *Uffizi*, the real Bell'
h Uomo of rank, is one of the best in the collection of painters, while the Holy Family (Tribune) is only endurable because of its fancifully lighted landscape. In another room is a quite small Madonna by him, one of the best arrangements, as to lines, of the school. [As a fresco painter, Parmegianino should not be forgotten. His two figures of St. Lucy and Apollonia in S. Gio. Evangelista of Parma are still fairly preserved, and well worthy of attention.—Ed.]

[An important contemporary of Correggio's was *Lorenzo Lion-Bruno* [born at Mantua, in 1489; journeyman to Perugino in 1504; 1511 warder of Mantua. Still living in 1531.—Ed.], who appears partly as his follower. The only pictures by him are in the possession of *Count*
i *Rizzini* at **Turin**: a S. Jerome, a Descent from the Cross, and the Contest between Apollo and Marsyas. The last [now in the Museum at Berlin.—Ed.] the most pleasing.—Mr.]

TITIAN AND HIS CONTEMPORARIES.

Next we come to the painting which gives the greatest pleasure to the eye—the Venetian. It is a remarkable phenomenon, that it does not and cares not to attain the higher ideal of human form, because this ideal aims at something beyond a simply delicious existence of enjoyment. But it is still more remarkable that this school, with its comparatively small supply of so-called poetical ideas, should from sheer abundance of

picturesque ideas attain the same position in general esteem as all other schools, and far surpass the greater number. Is this simply the consequence of the pleasure of the eyes? or does the empire of poetry extend far down into those regions which we laymen allow to picturesque execution alone? Is there not something of the same mystic effect which Correggio produces by the charm of sensuous costume made real by space and light? With the Venetians, who were not exempt from his influence (even Titian), this is certainly the chief object, only without the mobility essential to Correggio; their types are less capable of sentiment, but in the highest degree capable of enjoyment. The surpassing excellence of their colouring is proverbial; even in the painters of the preceding generation it had attained very high excellence, but now it shone forth in perfection. The chief study in this department was clearly twofold: on one side realistic, in as far as all play of light, colour, and surface was studied and represented anew from nature, so that, for instance, the imitation of the materials of the drapery is complete; on the other hand, the human eye is accurately tested as to its power of charming and being charmed. What the mere spectator is unconscious of is here better known to the painter than in other schools.

Accordingly, it is easy to divine what subjects are most successfully treated by these masters. The closer they keep to these lines the greater they are, the more forcible the impressions which they produce.

Among the pupils of Giovanni Bellini, who are the chief exponents of the new development, *Giorgione* (properly *Barbarelli*) (1477 (?)—1511) does this in a peculiarly impressive though one-sided manner.

The vivifying of single characters by a lofty, distinctive conception, by the charm of the most perfect pictorial execution, had advanced so far in the former period that a special treatment of such characters could no longer be dispensed with. Just as the preceding period was already able to give its best in the half-length portraits of the Madonna with Saints, so now Giorgione gives us pictures of the same kind of a profane or poetic character, and also single half-lengths, which are hardly to be distinguished from actual portraits. He is the patriarch of this style, which, at a later time, played so great a part in all modern painting. However, he paints costumed half-length figures, not because whole figures would have been too difficult for him, but because in them he was able to give a permanent life—a complete poetical subject. Venice at this time gave little employment for narrative and dramatic painting; we miss the great fresco works of Rome and Florence; but the result of superabundance in a particular form of art, was to produce single figures such as no other school produces. Shall we call them historical or novelistic characters? (The subjects of Venetian pictures are often taken from novels.) Sometimes the free action is most prominent, sometimes rather beauty of existence. Combinations like the "Concert" lead us especially to questions, concerning the intellectual origin of such pictures, in which with very little an unfathomable depth is given. In certain defiant individual characters Giorgione is the true precursor of Rembrandt.

Among the portraits proper we meet sometimes with those extremely noble Venetian heads, which externally, by the long

parted hair, the bare neck, etc., resemble the head of Christ in Bellini, and also in Titian.

But further, we divine in Giorgione the master to whom the Venetian "novel picture" owes its most beautiful form. We extend this name also to the biblical scenes, since these were not painted for church or private devotion, but only sprung from the impulse to represent a rich and beautifully coloured existence. They show, in a remarkable way, how with the Venetian the incident is but the pretext for the representation of pure existence, on a harmonious landscape background. In this spirit was painted the Finding of
a Moses (*Brera*, at **Milan**) [by *Bonifazio*]. Compared with Raphael's
b picture (*Loggie*) the incident, as such, will be found represented far less clearly and strikingly. But what envy possesses the modern soul to think that the painter could combine such a charming evening scene out of the daily life that surrounded him, out of the enjoying people in their rich dresses! The strongest impression, as also with the characters of Bellini, comes from our regarding what is painted as possible and still existing. Sometimes these pictures are slight improvisations, with many inaccuracies (the As-
c trologer, in the *P. Manfrin*) [now in the Dresden Museum, and certainly not by Giorgione.—Ed.]; their charm lies chiefly in the great simplicity with which the imaginary subject is represented in an (to us) ideal costume, and in that ideal locale (an open landscape) which belongs to the true Italian novel.

[Of the pictures ascribed to Giorgione in Italy, very few have indeed any claim to genuineness, and one must remember his masterpieces in foreign countries to appreciate the extent of his artistic gifts. Only one picture is quite certain and authenticated by documents, the altar-piece of the principal church at **Castel Franco** *d* (westward of Treviso) very impressive in spite of all injurious treatment: the Madonna enthroned between S. Francis and S. Liberale, a youth of twenty in armour, reputed to be the portrait of the master. Regarded by some as doubtful, yet worthy of the master [probably by Pordenone.—Ed.], another altar-piece is now in the *Monte di Pietà*, at **Treviso**: the *e* body of Christ on the edge of the grave borne up by angels, in its deeply impressive arrangement, of the first rank. The S. Sebastian in the *Brera*, with his arms bound *f* over his head (No. 330), has before been given back to its author, *Dosso Dossi*.

Among the half-length pictures I can only accept as genuine the "Concert," in *P. Pitti* (No. 185), *g* and perhaps the family of Giorgione, in the *P. Manfrin* [now in *h* the *Giovanelli Collection* at **Venice**.— *i* Ed.], and the Astrologer, also there [now at Dresden; see *antea*]. The Luteplayer, and a Lady in a light dress and toque, once in the *P. j Manfrin*, are insignificant and unauthentic; the Saul with Goliath's head, in the *P. Borghese*, room 5, *k* No. 13, is, when rightly examined, a *Pietro della Vecchia*. The Knight in armour, with his squire, in the *Uffizi* (No. 571, said to be the *l* General Gattamelata), is North Italian, by a pupil or follower of Mantegna, perhaps *Fr. Caroto* [or *Torbido*.—Ed.]

Of the portraits, the Knight of Malta, in the *Uffizi*, (No. 622), is *m* also a *P. della Vecchia*, certainly better than his usual works. The Franciscus Philetus (*P. Brignole*, *n* in **Genoa**), a capital picture of a student, is most probably by *Bernardino Licinio*.

The three small pictures with

quite little figures, in the *Uffizi*, the Judgment of Solomon, a story from the childhood of Moses, and a number of saints above an altar by a lake, all painted with Paduan hardness and brilliancy (No. 630, 621, 631), remind us somewhat of *Basaiti.** The Finding of Moses, in the *Brera*, at **Milan** (No. 257), is distinctly a *Bonifazio.*

As to the famous Storm at Sea, in the *Academy* at **Venice**, this fanciful work, certainly grand in its first sketch, has long been in a condition which hardly allows us to distinguish anything beyond the outlines. Besides this, the name in the catalogue (Giorgione) has no authority, as it rests on a supposition of Zannetti, while Vasari and other contemporaries and writers of the seventeenth century ascribe the picture to *Palma Vecchio*, but Sansovino hesitates between *Palma* and *Paris Bordone.*—Mr.]

Among the pupils of Giorgione, *Sebastiano del Piombo* (1485—1547) is the most important; we have already mentioned him as executing Michelangelo's designs (*antea*). Of his earlier time is the splendid picture above the high altar in *S. Giovanni Crisostomo*, at **Venice**; the Saint of the Church is writing at a desk, surrounded by other Saints, among whom the females especially are to be remarked as most beautiful types of the school (grand, and yet not heavy and fat). [This fine altar-piece is considered in Venice as a work begun by *Giorgione*, consequently conceived and designed by him, to which Sebastiano only added the last touches. Comp. the mention (*antea*) of the picture on occasion of the female portrait in the *Tribune* of the *Uffizi.*—Mr.] Whether the Presentation in the Temple (*Pal. Manfrin*) is by him, and of the Venetian time, I cannot decide; but in any case a wonderful portrait in the *Uffizi* is of this time, No. 627: a man wearing a breastplate, cap, and red sleeves; behind him stems of laurel trees and a landscape. [I attribute the first to *Lorenzo Lotto*, the last to *B. Schidone*; the singularly cellar-like light, while the surroundings indicate the open air, is remarkable.—Mr.] In *S. Niccolò*, at **Treviso**, in the chapel on the right of the choir, an altar-piece, the Incredulity of St. Thomas, ascribed to Giovanni Bellini, is attributed to Sebastiano, by Crowe and Cavalcaselle, who believe the altar-piece of the choir in the same church, called Sebastiano, to be a *Girolamo Savoldo.* Perhaps of the beginning of his Roman time: the Martyrdom of S. Apollonia (*P. Pitti*); some remains of tender Venetian feeling inspired him with the thought of not allowing the pincers of the executioner to plunge immediately into the beautifully modelled body. Of the later time: Madonna covering up the sleeping Child (*Naples Museum*), grand in the manner of the Roman school, but uninteresting compared with Raphael's Madonna di Loreto: the altar-piece in the Capella Chigi at S. M. del Popolo at Rome; lastly, several portraits, all more than life-size, which teach us how M. Angelo liked to have portraits conceived. The most important: Andrea Doria (*P. Doria* at **Rome**), with a certain intentional simplicity, elderly features beautiful, cold, and false: a Cardinal (*Naples Museum*): a man in a fur mantle (*P. Pitti*, No. 409), with grand features; this splendid picture has unfortunately grown dark in consequence of the unfavourable material of the slate panel; the fur agrees quite with that of the Fornarina in the Tribune.

A grand altar-piece of Sebastiano's is found in *S. Francesco* at **Viterbo**, left transept, the Body of

* [Yet the two first are as clearly Giorgione's as the last is Bellini's.—Ed.]

Christ lying on the lap of his mother, who, muscular in form, is seated in the centre of the picture, with tightly-shut mouth, looking to the front, a picture of strangely powerful effect and most solemn tone, of which the composition may well have originated with *M. Angelo*, as Vasari declares. (Compare the oriental type of the Virgin Mary with the youthful Cleopatra among the Michelangelo drawings *a* in the *Uffizi*.)

[The visitor to the Farnesina will have lively pleasure in seeing the *b* lunettes in the *Hall of Galatea* painted with allegorical groups by the hand of Sebastiano; female heads of that noble, so to say, glorified sensuousness, for which Giorgione found in Venice, the most beautiful expressions—heads of pure Giorgionesque drawing and splendour of colouring, clearly the first that he painted in Rome, before the influence of Michelangelo had yet told on the Venetian. In *c* the *Quirinal*, lastly, there hangs an old St. Bernard of Clairvaux, the Tempter under his feet, a noble head, full of character, with an expression of solemn calm, and very marked features.—Mr.]

Sebastiano's only scholar *Tommaso Laureti*, in his frescos in the second hall in the *P. dei Conser-* *d* *vatori* in the *Capitol*—(scenes from Roman history, M. Scævola, Brutus and his Sons, &c.),—shows more the type of Giulio and Sodoma; in his later time at Bologna, he appears rather as a naturalist in the manner of Tintoret; High *c* Altar of *S. Giacomo Maggiore*, &c.

Giovanni da Udine is, in the only considerable picture of his earlier time, a representation of Christ among the Doctors along with the four teachers of the church (*Aca-* *f* *demy* at **Venice**), an independent Venetian master without obvious likeness to his teacher, Giorgione; rather motley in colour, but with grand features. A half-length picture in the *Galleria Manfrin*, Ma- *g* donna with two Saints appears in its easy beautiful treatment of the heads rather like a glorification of Cima than like a picture of Giorgione's school. (Is it rightly named?) Neither of the pictures have any documentary proof of authenticity. Only one single precious little picture bears his name, a Madonna with Angels and Founders, in the *collection* of Signor F. Frizzoni at *h* Bergamo, of the year 1517. The juicy and glowing colour betrays the scholar of Giorgione. [In the *P. Grimani* at **Venice**, there is a *i* ceiling painted by Giovanni da Udine on the first story, an arbour thick with all possible natural growths of the South, richly enlivened with birds, most masterly in execution.—Mr.] *Francesco Torbido*, surnamed *il Moro*, first carried the distinct Venetian style from this school to **Verona**. His only principal work there, the pictures from the Life of the Virgin in the semi-dome and the upper walls of the Choir of the *Cathedral*, *j* does not belong entirely to himself, but was executed after designs by *Giulio Romano*, who was then under Correggio's influence, and was striving to bring the realization of space of the latter into harmony with his own style in a manner worthy to be observed. [Beautiful altar-pieces of his are found in *S. Eufemia* and *S. Fermo* *k* there. An excellent portrait, with the name of the master, in the *Naples Museum*.*—Mr.] *l*

Jacopo Palma Vecchio (1480—1528) was not a scholar of Giorgione, but he developed and carried on what he had striven after; in him the painting of life seems to have attained its highest completion. He is essentially the creator

* [See the Gattamelata at the Uffizi, No. 571, *antea*, ascribed to Giorgione, but also by Torbido.—Ed.]

of those female characters, somewhat over rich, perhaps, but in his pictures still very nobly formed, and awakening feelings of confidence, which the later Venetian school especially affects. He produced with effort, and his colouring has not the complete freedom of several others of his school, but the fullest glow and beauty. Where he attempts to give a dramatic
a effect (*Venice Academy:* the overcrowded half-length picture of the Healing of the Possessed Girl; there, also, the Assumption of the Virgin), one must only look for execution and special parts; he succeeded best in the quiet scene
b of Emmaus (*P. Pitti*), where certainly the Christ has come out weak, but the truthfulness and beautiful still life of all the rest is astonishing; one can see nothing more truly naïve than the sailor-boy waiting on them who looks in the face at one astonished apostle. [I consider this picture as not genuine, as well as the two so-called Palmas, Nos. 254 and 414; but the No. 84 in the same gallery, Madonna with Saints and Founders in the landscape, I think genuine. The Resurrection in *S. Francesco*
c della Vigna at **Venice**, second chapel left, is by a nameless pupil of Giorgione.—Mr.]

His principal work is the figure of S. Barbara (with less important side pictures) in *S. Maria Formosa*
d at **Venice**, first altar on the right, the head of a truly typical Venetian beauty, the whole finished with the greatest power and knowledge of colour and modelling. Only the undecided step, the unplastic flow of the drapery, the over-delicate smallness of the hand which holds the palm—all this prevents the beholder from being impressed, as one is, *e, g.*, by a work of Raphael. Of larger altar pictures I am only acquainted with the ruined one in
e *S. Zaccaria* (on the wall of the C. dell' Addolorata, first side chapel on the right), a Madonna enthroned with Saints, recognizable by the angel with a violin seen in profile, formerly very beautiful. [It appears to me to have been a *Lorenzo Lotto.*—Mr.] The remaining Sante Conversazioni are partly half-length figure pictures, partly long narrow pictures, with kneeling and sitting figures, for private devotion. The tone is always the same, sometimes simple, at others richer; here on a higher, there on a lower scale of colour; sometimes with a simple background, sometimes with a splendid landscape; the Madonna in the midst, frequently under the shadow of a tree—*Museum* of **Naples**; *f* others still very beautiful in the *P. Adorno* at **Genoa**; *Pal. Colonna g* at **Rome** [a Madonna with S. Peter, *h* who receives the kneeling founder. In the latter, a young beardless man, there is inimitable truth of expression, intimate devotion, and also a power of tone and a strong solid treatment, in which Palma is surpassed by no Venetian.—Mr.]. A beautiful altar-piece of five large figures (in the centre John the Baptist) on the first altar on the right, in *S. Cassiano* at **Venice** [a *i* genuine Palma.—Mr.]. The portrait of a richly dressed mathematician (in the *Uffizi*, No. 650), a *j* head of the grand quality of the Knight of St. John.*

[A village church at **Zerman**, *k* near Venice, possesses a large and excellent altar-piece by this rare master. Perhaps the most important piece which Italy possesses still, besides S. Barbara, is the splendid ten-foot high altar-piece of the church of *S. Stefano* at **Vicenza**, left transept. The Virgin seated with the Child, with a landscape, S. Lucia and S. George. I hardly know a church out of

* [This portrait is dated 1555!! That is twenty-seven years after Palma's death.—Ed.]

Venice which can show so splendid a work.—Mr.]

Rocco Marconi took his ideas altogether from the last-named painter, but few have equalled his colouring in glow and transparency. He was very unequal in his characters, but once put forth his whole strength in a great effort; the Descent from the Cross (*Venice* *a* *Academy*). His half-length figure pictures, with the favourite Venetian subject of Christ with the Woman taken in Adultery: *S.* *b* *Pantaleone*, chapel to left of choir and elsewhere, are built up in a soulless fashion; his Christ between two Apostles is, in one *c* (*Academy*, **Venice**), stiff in arrangement and characters; in another *d* (*SS. Giovanni e Paolo*, right transept), one of the best pictures of the school, with the most beautiful mild heads, especially that of Christ, which resembles the Christ of Bellini. St. Peter's attitude expresses the deepest devotion. Above him, a choir of angels making music. A single half- *e* length figure (in the *Academy*) is weaker.

Lorenzo Lotto, half Lombard and half Venetian, is an excellent master in his pictures of the latter style, especially where he resembles Giorgione; as in the picture at the *f* *Carmine*, second altar on the left, where S. Nicolas, with three Angels and two Saints on clouds, floats above an ocean bay with the breaking light; even in its ruined condition, a noble and poetical work. In the right transept of *SS. Gio-* *g* *vanni e Paolo*, the S. Antoninus surrounded by Angels, while his chaplains receive petitions and distribute alms. Madonnas with Saints, more in Palma's manner; *h* *Pal. Manfrin*, *Uffizi*, &c. The half-length figure picture of the *i* Three Ages, in the *Pitti Palace*, very atttactive, in Giorgione's *j* manner. In *S. Giacomo dell' Orio*, an altar-piece in the left transept, a Madonna enthroned with four Saints, a work of his old age (1546).

[We owe the highest consideration to this master, so incredibly fertile, and endowed with inexhaustible richness of invention, as well as with the liveliest power of fancy. There are important works by his hand at **Bergamo**, three colossal altar pictures of great richness in composition and splendid colouring, in *S. Spirito*, *S.* *k* *Bernardino*, and *S. Bartolommeo*, the last especially grand in construction, and all possessing a grace of form and charm of colouring approaching Correggio. A beautiful youthful picture at **Recanati** (March *l* of Ancona) of 1509, of the most intense expression of feeling and wonderful finish. At **Castelnuovo**, *m* sacristy of the principal church, a Transfiguration. At **Loreto**, where *n* the master lived for years, and where he died, there are several things in the Episcopal palace. A gigantic Ascension of the Virgin (1550) in *S. Domenico* at **Ancona**, *o* altar on the right, near the entrance. A masterpiece of 1531 in the little place *Monte S. Giusto*, near *p* **Fermo**, a Crucifixion of sixteen feet high; especially in its pictorial conception. His unsigned pictures are almost always wrongly named. The *Palazzo Borghese* at **Rome** *q* contains, along with the excellent (signed) half-length figure picture of the Madonna betweeu S. Onofrius and a bishop, room 11, No. 1, of 1508, in the same room, the precious portrait of a young man, under the name of Pordenone, dressed in black with charming chiaroscuro effect. In the *Doria* *r* *Gallery*, second gallery, No. 34, apparently the portrait of the master painted by himself; near to it, a small S. Jerome, in a landscape (under the name of Caracci). In the *Rospigliosi Gallery*, ascribed

to Luca Cambiasi (?), an Allegory, the Victory of Chastity, of which the charming arrangement of the light, and the incomparably delicate execution, betray the hand of L. Lotto. A Madonna, signed, with Saints, of 1524, in the first [a] room of pictures at the *Quirinal*, over the door, and others. In the [b] *Brera* at **Milan**, there have been for some years past three excellent portraits.—Mr.]

In the centre of the school stands the gigantic figure of *Titian Vecelli* (1477—1576), who in his life of nearly a century, either adopted, or himself created or gave the original idea to the younger generation of all that Venice was capable of in painting. There is no intellectual element in the school which he does not somewhere exemplify in perfection; he certainly also represents its limitations.

The divine quality in Titian lies in his power of feeling in things and men that harmony of existence which should be in them according to their natural gifts, or still lives in them, though troubled and unrecognized; what in real life is broken, scattered, limited, he represents as complete, happy, and free. This is the universal problem of art; but no one answers it so calmly, so simply, with such an experience of absolute conviction. In him this harmony was pre-established; to use a philosophical term, in a special sense he possessed a special mastery of all the mechanical artistic methods of the school; but several painters equal him in special instances. His grand power of conception, as we have just described it, is more essentially characteristic of him.

It is most easily seen in his portraits, in presence of which people certainly forget the question, how the master can, out of the scattered and hidden traits, have called into life such grand beings. But any one who wishes to pursue this subject requires no further explanatory word. Out of the immense number of portraits which bears the name of Titian in the Italian galleries, we shall mention only the most excellent and certainly genuine; any judgment concerning the others may be left undecided.

There are in the *P. Pitti*, of the [c] first rank and altogether worthy of the master, the three-quarter length of Ippolito Medici, in Hungarian costume, No. 201 (1533), and Philip II., a whole length, No. 200 (1553); in the *Uffizi*, the Archbishop of [d] Ragusa, of 1552 (Tribune); the Duke of Urbino, in armour, standing before some red plush drapery, and the formerly beautiful elderly Duchess in the arm-chair, No. 605 and 597 (1537). [In the *Naples* [e] *Museum*, the well-known half-length figure of Paul III. (1543) sitting in an arm-chair; the same Pope with two attendants (1545), a large unfinished picture of the master, excellent; farther, the most beautiful of all, the whole-length standing figure of Philip II., which may rival the master-piece in Madrid. —Mr.] [In the Palazzo Reale at Naples the portrait (1543) of Pier Luigi Farnese.—Ed.] One may again and again educate one's eye in these pictures, and try to enter into the infinite mastery of Titian, which cannot be described satisfactorily in any words. Further, let us not allow criticism to deprive us of the enjoyment of the less excellent and doubtful, or certainly ungenuine portraits of the master; there is a great deal to admire also in these, especially compared with modern painting, in the conception of the characters, the simple arrangement, the fundamental tone of the colour.

Now follow some pictures about which we shall always doubt how far they were painted as portraits,

how far out of pure artistic impulse, and whether we are looking at some particular beauty, or a problem of beauty grown into a picture. First of all, La Bella, in
a the *Pitti:* the dress (blue, violet, gold, white), apparently chosen by the painter, mysteriously harmonizing with the charming luxuriant character of the head; it is the same person as the famous Venus of the Uffizi, and also the Duchess there. Then the most noble female type which Titian has produced, La Bella, in the *P. Sciarra* at **Rome**
b (the dress white, blue and red, undoubtedly by Titian, in spite of the blacker shadows in the flesh; * below, on the left, the cypher [TAMBEND]); and the Flora in
c the *Uffizi* with her left hand lifting up a damask drapery, with her right offering roses. However great may have been the beauty of the woman who gave the impulse to these two pictures, in any case Titian first placed her on the height which makes this head appear in a sense as the counterpart of the Venetian type of the Head of Christ. (The so-called Schiava in the *P.*
d Barberini at **Rome** is only the work of an imitator [no less than Palma Vecchio.—Ed.].) Perhaps, also, the beautiful picture of three half-
e length figures, in the *P. Manfrin*, which was formerly called Giorgione, is rather by Titian; a young noble, who is turning round to a lady, whose features recall the Flora, on the other side a boy with a feather in his cap. The costumes are those of about 1520. [I agree with this view.† In the *Palazzo*
f Strozzi at **Florence** is found the figure of a fair-haired girl, still a child, with pearls round her neck, a heavy gold chain round her body, and a lap-dog, with the name of the master, of his middle period (1543). Beautiful in execution, well preserved, and authenticated by the receipt of the payment.—Mr.]*

Titian has also in some of his nude figures solved other problems of a lofty existence, and at the same time achieved a triumph in the pictorial representation seldom again attained. In the *Tribune* of the *Uffizi* the two famous pictures, *g* the one marked as Venus by the presence of Cupid, the other without any mythological indication, yet also Venus. The latter is certainly the earliest; the head has the features of the Bella in the P. Pitti.† Figures of this kind so often mislead modern, especially French painters. Why are these forms eternal, while the moderns so rarely produce anything more than beautiful nude studies? Because the motive and the import, and the light and colours, and form arose and grew together in the mind of Titian. What is created in this manner is eternal. The delicious cast of the figures, the harmony of the flesh tints, with the golden hair and the white linen, and many other special beauties, here pass altogether into the harmony of the whole, nothing obtrudes itself separately. The other picture, similar in the lines of the principal figure, yet represents another type, and gives a different feeling, because of the red velvet drapery in place of the linen, as well as by its landscape background. A third recumbent figure, on a couch with a red canopy, in the *Academy* of *S. Luca* at **Rome**, *h* is described by an inscription as Vanitas; a very beautiful work. but one which the author has not thoroughly examined. [Too feeble

* [This is certainly by Palma Vecchio.—Ed.]

† [This picture, now at Alnwick Castle, is not worthy of Titian, but might be by Rosco Marcone.—Ed.]

* [Now in the Museum of Berlin.—Ed.]

† The Duchess of Urbino is of the same type.

for Titian.—Mr.] In the *Naples*
a *Museum* a beautiful Danæ (1545).

In single figures of religious subjects we hardly can expect in Titian the most dignified and suitable representation of the objects of which they bear the name. In general, Titian's characters, however grand and, in a certain sense, historical, they are in themselves, do not easily attain any historical significance; their individual life predominates.

In the well-known Magdalen, for instance, the repentant sinner is meant to be represented, but in the wonderful woman, whose hair streams like golden waves around her beautiful form, this is clearly only accessory. Principal example,
b *Pal. Pitti*, another draped in a striped loose garment, also by Ti-
c tian himself in the *Naples Museum* [which I prefer even to that of the P. Pitti.—Mr.]. Inferior examples
d and copies: *Pal. Doria* at **Rome**,
e *Turin Gallery*, and in other places. In the John Baptist the lonely preacher of repentance (*Academy*,
f **Venice**), the severe character of the subject is adhered to. A noble head, perhaps somewhat nervously suffering, with the expression of sorrow; with his right hand he beckons to the people (see the John of Raphael, *antea*). The St. Jerome, of which Italy possesses at least one good example (*Brera* at
g **Milan**) is, pictorially, a lofty poetical work, energetic in form, beautiful in lines, a pleasant ensemble of the nude, the red drapery, the linen, with the steep hollow way as background, only the expression of the inspired ascetic is not sufficiently spiritual. In single heads of Christ, on the other hand, Titian has new-cast Bellini's ideal in a thoughtful, altogether intellectual, manner. The most beautiful is in
h **Dresden** (*Cristo della Moneta*): that
i in the *Pal. Pitti*, No. 228, is also a noble specimen. The large fresco figure of S. Christopher in the *Doge's Palace* (below, on the steps
j near the chapel) is one of those works of Titian's in which there seems to shine out a fresh impression received from Correggio.

After what has been said, it can no longer be doubted which among the large church pictures will produce the purest and most complete impression; they are the calm existence pictures: chiefly Madonnas, with Saints and Donors. Thus where one tone, one feeling, must fill the whole, where the special historical intention is in the background, Titian is incomparably grand. The earliest of these pictures, St. Mark enthroned between four Saints (*circa*, 1512) in the ante-chamber of the *Sacristy* of the
k *Salute*, is a marvel of fulness and nobleness in the characters, in tone golden and full of light. One special Santa conversazione also is the grand late picture of the *Vatican Gallery* (1523): six saints,
l some of them wearing a moderated ecstatic expression, move freely before a niche in ruins, above which the Madonna appears in the clouds: two angels hasten to bring crowns to the child, which it throws down in a happy playfulness; farther above one sees the beginning of a glory of rays (of which the semicircular termination with the dove of the Holy Ghost is still visible, but must be bent round to the back). Lastly, the most important and most beautiful of all presentation pictures, by means of which Titian fixed a true conception of subjects of this kind for all future time, according to pictorial laws of harmony in grouping and colour, and free aërial perspective. This is the picture in the *Frari* on one
m of the first altars to the left (1526); several saints introduce the members of the Pesaro family kneeling below, to the Madonna enthroned on an altar. A work of

quite unfathomable beauty, which the beholder will perhaps agree with me in feeling more personally fond of than any of Titian's pictures.

Of nearly the same importance, the Presentation of the donor Aloysius Gotius to the Madonna, of 1520, *a* signed, in *S. Domenico* at **Ancona**.*

Single Madonnas with the Child, in the open air or before a green curtain, and so forth, are found here and there. There is a small early and very beautiful one in the Pal. Sciarra at Rome. The expression does not go beyond a mature motherliness, truly of the sweetest kind.

His Biblical and other religious scenes are harmonious in proportion as the relations represented are *b* simple. In the *Academy*:—the Visitation, the earliest known picture of the master. [This picture can no longer be assigned to Titian, for whom it is too feeble.—Ed.] [Of his middle period: an Annun- *c* ciation, in the *Cathedral* (*S. Pietro*) at **Treviso** (1519); the Virgin kneeling, the angel comes with a stormy movement as if flying towards her: below, quite small, kneels the founder of the family Malchiostri. *d* —Mr.] In *S. Marcilian* at **Venice**, first altar on the left the young Tobias with the Angel, a naïve picture of childlike innocence under heavenly protection. (Of the pic- *e* ture of Emmaus of Titian, the *Gallery* at **Turin** possesses at least a copy). In *S. Salvatore*: last altar *f* of the right transept, a late Annunciation. [We must not pass over the large and remarkable altar-piece, "La Carità di S. Giovanni Elemosinario," in the church of this saint. Also the church of *S.* *g* *Lio* rejoices in the possession of an excellent, though unhappily ill-preserved, altar-piece, S. James as a pilgrim. Among the many Titianesque pictures in Venice, we must mention the little St. Jerome in the collection of the *Prince* *h* *Giovanelli* [by Basaiti.—Ed.]; a youthful work, with a graceful landscape, still reminding us of Giovanni Bellini. **Brescia** also possesses an important work of the master in the church of *S. S.* *i* *Nazaro e Celso*. It is a large altar-piece in five divisions: in the centre the Resurrection of the Saviour with two watchers rousing themselves in terror. The side pictures contain single saints; signed, with the name and 1522 [and the traveller in Lombardy will find some pleasure in looking at the great Christ with the Virgin in Clouds (of 1554) in the *Church* of **Medole**. *j* —Ed.] A large altar-piece of the master is to be seen in the principal *Church* at **Serravalle**. The name *k* TITIAN is on it, or else doubts might easily arise as to the genuineness of the picture, in which, besides the Titianesque element, there is almost as much that suggests Lanfranco.† Somewhat less stepfatherly was the master's treatment of his native place, Pieve di Cadore, where, in the church of *S. Maria*, *l* is an altar-piece by his hand; the Holy Virgin gives the breast to the Child, while S. Andrew looks on in admiration. On the other side kneels St. Titian, to whom the painter himself, at least eighty years old, all dressed in black, holds out a bishop's staff.‡ In the *Ambrosiana* a beautiful Adoration of *m* the Shepherds and a Deposition.§ —Mr.] Of the richer compositions the famous Deposition (the one in the Pal. Manfrin [sold a few years ago.—Ed.] is a copy of the extremely splendid original in the *Louvre*) holds the first place. It is *n*

* In the same church a large crucified Saviour, high altar; of T.'s latest time.

† [Who would expect this criticism of a picture of admirable execution, finished in Titian's grandest style in 1547?—Ed.]

‡ [Here on the contrary the picture is below the usual level of Titian.—Ed.]

§ [Both these pictures are copies.—Ed.

dangerous to make comparisons; but here the Borghese Deposition by Raphael is almost unavoidably brought to our mind. In dramatic richness, in majesty of lines, the work of Titian cannot compare with the other; the attitudes also of very few of the figures are sufficiently explained. But the group is not only infinitely beautiful in arrangement of colours, but also, in its expression of mental sorrow, equal to the very best. No trait of pathos is unconnected with the action, none oversteps the limits of the noblest expression, as, for instance, in Correggio, whose Deposition has one superiority in the expression he gives of light and space; but in essentials is far below Titian. The large Descent
a from the Cross in the *Academy*, the last picture by him (1575-6) shows in its indistinct forms and somewhat careless lines, still a tone and grand feeling. In the Transfiguration, likewise, very late (high altar
b of *S. Salvatore*), his power was equal no longer to it (*circa*, 1565). But in the middle [the picture was exhibited in 1518.—Ed.] of his career Titian made an effort and produced an altar-piece without compare: the Assumption of the
c Virgin (*Academy*), formerly over the high altar of the Frari; on account of the place being so high up the Apostles are represented somewhat from below.

The lower group is the truest burst of glowing inspiration; how greatly the Apostles long to float up to the Virgin! in some heads the Titianesque character is exalted to celestial beauty. Above, among the joyous bands, the one of the full-grown angels, who brings the crown, is drawn as a whole splendid figure; of the rest one sees only the supernaturally-beautiful heads, while the Putti, also sublime in their manner, are represented as whole figures. Though Correggio's influence may have assisted to produce this, the Celestial nature of these figures is far beyond him. The Father is of a less ideal type than the heads of Christ by Titian; from the girdle down he is lost in the glory which radiates from the Virgin. She stands light and firm on the clouds, which yet are ideally conceived, not mathematically real; her feet are quite visible; her red robe contrasts with the strongly waving dark blue mantle fastened in front; her head is surrounded with rich hair. But the expression is one of the highest inspirations which art can boast; the last earthly bonds are burst; she breathes celestial happiness.

Another Assumption, in the *Ca-* *d*
thedral at Verona (1543), first altar on the left, is more quietly conceived; the Apostles at the empty grave gaze full of emotion and adoration, look upwards to her who is soaring aloft alone. The execution also is of high excellence.

For historical painting proper there are frescos of Titian of his quite early time (1511), in two Scuole (buildings belonging to religious fraternities) in Padua. In the *Scuola del Santo*, the first, *e* eleventh, and twelfth pictures are by him. S. Antony makes a little child speak as a witness to the innocence of its mother; a jealous husband kills his wife; S. Antony restores the broken leg of a youth. (His coadjutors were for the fourth, eighth, and tenth, Paduans of the early school; for the second, third, ninth, and seventeenth, the Paduan *Domenico Campagnola*, who displays here a remarkable talent, in these works rivalling Titian; for the fifth, seventh, thirteenth, fourteenth, various scholars of Titian; by Giov. Contarini, the sixth; by later artists, the fifteenth and sixteenth. In the *Scuola del Carmine*, *f* there is by Titian only the beauti-

ful picture, Joachim and Anna. The first, second, third, fourth, are by inferior Paduans of the old school; the seventh, Joachim's expulsion from the Temple, by a much better hand; the twelfth, thirteenth, fourteenth (also sixth) by *Campagnola;* the ninth is quite insignificant, the tenth and eleventh by later painters.) As special well-known examples in fresco by the Venetians of the beginning of the sixteenth century, these paintings are not to be compared with the great contemporary Florentines in all that belongs to composition. In the Scuola del Santo the subjects also have a great internal defect. But as lifelike pictures of existence, with grand, free characters, with picturesque costumes treated with perfect beauty, with excellent landscape backgrounds, with colouring which in fresco is only equalled now and then by Raphael and A. del Sarto, the works of Titian are of the highest value. His chiaroscuro in flesh tints is truly delightful. The picture of Joachim and Anna, in the beautiful wide landscape, belongs without exception to his greatest simple masterpieces.* We cannot say that in subjects of this kind he improved at a later period. In his great Presentation of the Virgin in the Temple (1539–?) *a* (*Academy* of Venice) the real subject is nearly overlaid by the crowd of accessory motives, which are indeed represented with astonishing freshness and beauty.

Two famous altar-pieces of Titian are in the highest degree dramatic. It was a necessary though dangerous transition in this period of art equal to executing anything, that they began to give in the altar-picture the legend instead of the Saint, the martyrdom instead of the Martyr. The celebrated S. Pietro Martire, in *SS. Giovanni e Paolo* *b* [finished 1530, destroyed in the fire of 1867; the following remarks may perhaps recall to those who have seen the picture the recollection of its wonderful impression]. The event is here truly overpowering, and yet not horrible; the last cry of the Martyr, the lament of his terrified attendant, have space to rise among the lofty tree stems, which one has to cover with one's hand in order to see how important such a free space is for dramatic scenes conceived in a real manner. The landscape, above all, is here first treated with complete artistic mastery, the distance in an angry light, which helps essentially to characterize the terrible moment. The Martyrdom of S. Lawrence (1558) on one of the first altars on the left in the church of the Jesuits, an unendurable subject, but quite grandly treated; the head of the sufferer one of Titian's most remarkable characters. The combination of the various lights on the group taken in the fullest movement is unequal in effect. (Much restored.) *c*

Once Titian seems to have followed Correggio very closely. The three pictures on the ceiling in the *Sacristy* of the *Salute* (1543), the Death of Abel, the Sacrifice of Abraham, and the Dead Goliath, are, as I believe, the earliest Venetian pictures taken to give a view from below, "di sotto in su." In reality, this mode of representation was not according to the nature of the Venetian painters, who wished to represent real existence, and not to astonish by an illusive appearance of imaginary localities. Besides this, they are earthly not heavenly events, and hence the view from below is only of that half kind which henceforward prevails in hundreds of Venetian ceiling pictures. The forms are contracted by it in an unbeautiful *d*

* [This is a most exaggerated estimate of a fresco, which if it be by Titian at all is one of the poorest of his creations.—Ed.]

manner (the Kneeling Isaac!), but the painting is still excellent. [Later still Titian painted in the same form (1559) the "Wisdom" in the ceiling of the library at Venice.—Ed.]

Of profane historical pictures, except a large ceremonial picture in
a the *Pinacoteca* at **Verona** (Homage of the Veronese to Venice, with a number of fine heads; most of it probably by *Bonifazio*), there exists nothing remarkable except the excellent little picture of the Battle of
b Cadore, in the *Uffizi* [a copy—Ed.]; the hand-to-hand conflict is thickest on and near a high bridge, from which the front scenes stand out happily, —an episode which perhaps gave Rubens the impulse to his Battle of the Amazons. One must not here expect a dramatic central idea, any more than complete historical accuracy in the costume, partly antique, partly that of the lanzknechts; but the whole, as well as its details, is masterly in its spirit.

Mythological works must, in any style that is realistic rather than ideal, be more inharmonious in proportion as their subject is heroic, and more harmonious, according as they approach the Idyllic and Pastoral. Titian seems to have felt this more clearly than most of his contemporaries. His chief subjects are Bacchanalia, in which beautiful and even luxurious existence comes to its highest point. The originals are in London and Madrid. There is an episode from "Bacchus and Ariadne" (reputed to be by Titian himself, but more probably by a non-Venetian of the seventeenth
c century), in the *Pal. Pitti*. Of a famous picture in the spirit of Correggio's Leda, namely, the repre-
d sentation of the Guilt of Calisto, there are several copies by his own hand scattered through Europe.
e The one in the *Academy* of *S. Luca* at **Rome**. of which about a third is wanting, appeared to me (on cursory examination) to be a beautiful original work. [It is much spoiled and smeared, yet one can still clearly feel the hand of the master in it (??).—Mr.] Another well-known composition is now only represented in Italy, by copies, since the sale of the *Camuccini Gallery*, which
f possessed a beautiful original sketch [now at Alnwick Castle.—Ed.]; Venus tries to detain Adonis, who is rushing to the chase; a beautiful conception as to lines, form, and colour, and also a proper episode of idyllic sylvan life. Also in the *Pal. Borghese:* the late half-
g length figure picture of the Arming of Cupid; wonderfully naïve and beautiful in colour. It is not mythological, but quite poetical, that an amorino tries by fair words to gain permission to fly away, while the eyes of the other are bound.

Lastly, Titian has painted two pictures without any mythological conception, simple allegories, if you will, but of that rare kind in which the allegorical sense which can be expressed is quite lost in comparison with an inexpressible poetry. Of
h one, the Three Ages of Man [the original is in the *Bridgewater Gallery* in **London**], *Sassoferrato's* beautiful but less powerful copy is found in the *Pal. Borghese* at **Rome**. (A
i shepherd and shepherdess on a sylvan meadow, on one side children, in the distance an old man.) The other, in the *Borghese Palace*
j at **Rome**: "Amor sacro ed Amor profano," that is, Love and Prudery [the old Italian title, probably a wrong one. Ridolfi (1646) calls it, "Due donne vicino ad un fonte, entro a cui si specchia un fanciullo"], a subject which had been already treated by Perugino. The meaning is exemplified in all possible ways: the complete covering of the one figure,* even with

* She reminds us of the Flora and the Bella in the Pal. Sciarra.

gloves; the plucked rose; on the sarcophagus of the stream, the bas-relief of a Cupid wakened out of sleep by Genii with blows from their whips; the rabbits; the pair of lovers in the distance. Both pictures, especially the former, exercise the dreamy charm over one, which one can only describe by comparison, and which perhaps is only desecrated by words.

Among the pupils and assistants of Titian, we meet first some of his relations. His brother *Francesco Vecellio* painted, the organ panels in *a* *S. Salvatore;* inside, the Transfiguration and Resurrection; without, S. Augustine, who is ordaining some kneeling monks, and S. Theodorus in a landscape, in the grand, free style of drawing, which is seen in the frescos at Padua. [At Cadore, in the Duomo, a Virgin and Child with Saints; a Madonna at Sedico; Nativity at Fonzaso, near Belluno; Annunciation and Repose in Egypt, *b* in the *Venice Academy*.] [In *S. Vito* *c* (**Friuli**), a large altar-piece of 1524, Madonna with Saints, beautiful and dignified.—Mr.] By his nephew, *Marco Vecellio* (1545–1611 [?]), a Ma- *d* donna della Misericordia, glowing with colour, in the *Pal. Pitti* (No. 484) [strong, full of transparent colouring, along with feeble execution. *e* —Mr.], and in *S. Giovanni Elemo-* *f* *sinario* at **Venice** (on the left), the picture of this Saint with S. Mark and a Founder. By his son, *Orazio Vecellio*, there exists little of any note; chiefly portraits. [The boldest and most successful of Titian's pupils was *Andrea Meldolla*, or *Schiavone* (born at the opening of the sixteenth century; died, *circa*, 1582), an artist of considerable skill, assistant to Titian for several years, then master of Tintoretto. Schiavone vulgarized Venetian art, but his vulgarity was not without power. He was one of the first independent landscape painters of North Italy. A Portrait of 1537 at the Pitti shows how early he had mastered the Titianesque style. His numerous canvases at Venice would alone suffice to give us a perfect knowledge of his manner. —Ed.]

[The name of *Bonifazio* was borne by at least three painters, all from Verona, of whom the eldest and most remarkable, a contemporary of Titian and Palma, apparently came out of the school of Domenico Morone. He died in 1540. A second died in 1553 (according to records). A third was still painting in 1579. All the works of these painters resemble each other, like those of the Bassani, and their number, with the addition of the many pictures misnamed and given to higher sounding names, is endless.—Mr.]

If we consider their pictures as a whole, we see what in Venice was the substitute for frescos, namely, the large histories painted on canvas, which were hung up in sacred and other public buildings at a considerable height, somewhat above the wainscot. It is important for the whole style of the school that the long narrow picture (from reasons of space) always had the preference over the tall picture; even the mode of narration of Paolo Veronese, who was afterwards allowed every possible freedom in place that could be desired, was originally developed under these conditions. Tintoretto first broke through this prejudice in some degree.

These masters then exemplify brilliantly how and why the Venetians of the second and third rank are so far superior to the Florentines and Romans of a corresponding grade. The conception of the action, however humbly they take it, is at least quite naïve. The ennobled naturalism, which is the spring of life of the school, drives them of itself to an ever new view of

individual objects; but what they owe to their masters, the amount of charm derived from colour and light, posterity accepts most gratefully also at second hand. (The Florentines and Romans, on the contrary, draw from their masters single elements of beauty and energy for conventional use, and apply themselves to the prodigious and the pathetic.) High intellectual ideas are not to be expected from many Venetians, not even from the Bonifazios, who sometimes paint absolutely without ideas; nevertheless, they do not disturb us by downright coarseness of conception.

a In the *Academy*, two splendid glowing pictures: an Adoration of the Kings, in a beautiful landscape, and a Madonna, with both children and four Saints; also a picture, without much mind, of the Adulteress; several single figures of Saints, who seem to long for a niche or some such framing; lastly, the story of Dives, most attractive as a romance picture, and on the whole a most important production. (Similarity of the Dives to Henry VIII.) [There also is the Judgment of Solomon. These pictures, which we do not consider equal to the Finding of *b* Moses in the *Brera* (*antea*), or the Christ among the Disciples at Emmaus also in the Brera (a picture, in spite of all its faults in detail, its incompleteness of execution, and want of seriousness, yet standing very high), are quite worthy of the golden period of Venetian painting, and apparently belong to the elder (? the second) Bonifazio. The following, and many others in various galleries in Italy, are chiefly works of the later artists of this name.—Mr.]

Of the two large pictures of the *c* Last Supper, the one in *S. Angelo Raffaelle* at Venice (chapel on right of choir) contains a number of beautiful heads. The moment of the Unus Vestrum (*antea*), is clearly expressed. In the other Last Supper, in *S. M. Mater Domini* (left tran- *d* sept), which is still more beautifully painted, and perhaps for this reason has been ascribed to Palma Vecchio, the painter no longer concerned himself with that special moment; the Apostles, in indifferent talk, are not attending to the Christ. In the *Pal. Manfrin* (? if *e* still there): a large Madonna with Saints; two pictures whose subject forms the "Tabula Cebetis," Πίναξ Κεβήτος (a description of human life under the form of a picture, by the Greek philosopher Kebes, a scholar of Socrates), allegories, which properly were utterly foreign to this school and should have remained so, as it was altogether formed to give splendour to special things, not to realize general ideas. In the *Abbazia* (chapel behind *f* the Sacristy), two (very much injured) figures of Apostles. Beyond Venice, three pictures are worthy of mention: in *Pal. Pitti*, a Christ *g* among the Doctors [No. 405, under the name "Bonifazio Bembo, from Cremona," a feeble picture by one of this group of painters, in which but little weight is attached to the meaning of the subject. On the other hand, in the same gallery are hidden, under the name of Paris Bordone (No. 89), an excellent Bonifazio; Repose during the Flight, and (No. 257) the Sibyl with the Emperor Augustus. In the *Bor-* *h* *ghese Palace* at Rome a practised eye will recognize in the Venetian room (eleventh), three Bonifazios (No. 15), the sons of Zebedee, with their mother, kneeling before Christ; No. 16, the Return of the Prodigal Son, both excellent, and an uninteresting one of the Woman taken in Adultery. In the *Colonna* *i* *Gallery* is the beautiful half-length picture of a Madonna with Saints, easily distinguished by the S. Lucy holding her two eyes upon needles,

certainly by him.—Mr.] In the *a Pal. Brignole* at **Genoa**: an Adoration of the Kings [feeble with beau- *b* tiful details. In the *Gallery* at **Modena**: three unimportant pictures, with six allegorical figures of the Virtues (also called Bonifazio Bembo); much better is one of the most perfect of Bonifazio's, the Adoration of the Kings, hanging next to it.—Mr.]

Among the scholars of Titian the one most comparable to Bonifazio is the feebler *Polidoro Veneziano*. [The best example of his perpetually-repeated Mary adoring the Child is attributed to an anony- *c* mous Flemish painter, in *Pal. Pitti*, No. 483; a Last Supper, signed, in the *Academy* at **Venice**.—Mr.] By *Campagnola* there are some works in Padua, besides the frescos mentioned (p. 195). By *Giovanni Cariani* pictures are found in *d* his own home, *Bergamo*, and in *e* the *Brera* at **Milan** (Madonna with S. Joseph, six other Saints, and many Angels), which, in their noble, well-marked character, also recall his earlier master Giorgione. [In the Casa Baglioni at Bergamo a Virgin with Donor of 1520, a Madonna, and a portrait, in the Carrara Gallery.—Ed.] [In *f* the *Ambrosiana* at **Milan** a Bearing of the Cross, called Luca *g* d'Ollanda; in the *P. Borghese* at **Rome** the Madonna with S. Peter, eleventh room, No. 32; a species of half-length picture peculiar to himself, with male and female figures, in the house of the Count Roncalli at **Bergamo** [dated 1519], is very attractive from the charming fanciful costume of the aristocratic people and certain delicately indicated romantic traits.—Mr.] By *Calist Piazza* of Lodi, a very unoriginal artist, greatly influenced by Romanino, and very flat in his later pieces, there are four large altar-pictures at Lodi. *In- h coronata*: first altar to the right, the Conversion of Paul; second altar right, the Beheading of John (1530); second altar left, Descent from the Cross, with pictures of the Passion (1538); in the *Cathe- i dral* the Massacre of the Innocents. Others by him in *S. Celso*, **Milan**: *j* at **Brescia**, *S. Maria di Calchera*, a *k* Temptation of 1525; there also, in the *town gallery*, an Adoration, *l* signed, of 1524; a large Madonna with Saints, No. 338, in the *Brera* *m* at **Milan**. Another imitator of Titian is also worthy of consideration—*Natalino da Murano*; his Lunette in *S. Salvatore*, near Bel- *n* lini's Emmaus, hangs in a dark place; but the Madonna della Neve is a really important work, with Saints and the Founder, in the *Cathedral* at **Ceneda**, third altar *o* right.—Mr.] By *Girolamo Savoldo*, from Brescia [1508, member of the Guild of Art at Florence; still living in 1548.—Ed.] There is a large Madonna on Clouds in the *Brera* at **Milan**; a Transfiguration *p* in the *Uffizi*, which shows the ideas *q* of Giovanni Bellini (*antea*) expressed in a new style. [In S. M. in Organo at Verona, a Virgin in Glory with four Saints.—Ed.] [In **Brescia** itself there is only the excellent Adoration of the Shepherds in *S. Barnabas*; a similar picture, *r* much spoiled, in the ante-room of the Sacristy of *S. Giobbe*, in *s* **Venice**. In the royal collection at **Turin** a Holy Family, erroneously *t* named Pordenone, and a hard and harsh Adoration of the Shepherds, wrongly named Titian. [Now catalogued under Savoldo's name. —Ed.] A very pleasing Repose during the Flight, with a View of Venice, in the *Pal. Albani* at *u* **Urbino**. In the *Ambrosiana* at *v* **Milan**, a Transfiguration called Lomazzo (!). *Jacopo Savoldo*, apparently a brother of the above-named, is the painter of the Two Hermits in the *Academy* at **Venice**. *w* No. 258, from the Pal. Manfrin, of

1510.—Mr.]. [Paolo Pino, the author of a dialogue on painting, published at Venice in 1548, is a pupil of Savoldo. We judge of his style by a Bellinesque portrait of *a* 1544, in the *Uffizi*, and a Virgin and Child with four Saints (1465), *b* in the *Gallery* of **Padua**. — Ed.] Far more important is another Brescian follower of Titian,

Moretto (properly *Alessandro Bonvicino*) [born about 1498, died about 1554.—Ed.] He appears first to have been a pupil of Sacchi of Pavia [! ?], but afterwards to have taken impressions from the Roman school more happily than any other North Italian painter. In the first place, it is a general and curious remark (first expressed and justified by Waagen, and afterwards by Schnaase) that the golden tone of the Venetians became, in most of the painters of the mainland, a silver tone. As regards Moretto especially, it cannot be denied that in loftiness of idea in subject and nobleness of conception he excels all the Venetians, except certain first-rate works of Titian. His glories are more dignified and majestic, his Madonnas grander in form and attitude, his saints, too, at times, very grand in character. With the exception of Brescia, Italy hardly now possesses any pictures equal to the best pictures in Berlin, Frankfort, and Vienna. [Moretto's pictures in Brescia certainly are worth a whole gallery. The churches of *S. Clemente*, *SS.* *c* *Nazaro e Celso*, *S. Eufemia*, *Duomo* *d* *Vecchio*, *S. Faustino in Riposo*, *S.* *e* *Francesco*, *S. Maria delle Grazie*, *S.* *f* *Giuseppe*, *S. Giovanni Evangelista*, *g* *S. M. Calchera*, *S. M. de' Miracoli*, *h* *S. Pietro in Oliveto*, all present one or more pictures of this incomparable master. Among the five pictures *i* in *S. Clemente* the precious Conversazione of Five Holy Virgins, also the S. Ursula with her Train, give evidence of the master's tender, impressible nature, which succeeded above all in female characters. In the tender, fair figure of S. Michael, in *SS. Nazaro e Celso*, *j* he accomplishes a marvel of charm. A sweet work, S. Nicholas leading school children before the Throne of the Madonna, in *S. M. de' k* *Miracoli*, first chapel right from entrance. The S. Jerome (1530) in *S. Francesco* is injured by its *l* unsuitable elegance.—Mr.]

A very fine picture, a miraculous Madonna in white appearing to a youth, is at *Paitone* near **Brescia** [?]. *m* The large Madonna in the Clouds with three Saints in the *Brera* is a *n* noble picture; but the principal figure has something gloomy about it. (There are also several pictures with single saints.) The most important picture in Venice is found in *S. Maria della Pietà* (on the *o* Riva) in a nun's gallery over the door; it is Christ at the Pharisee's House, the scene arranged with severe symmetry. In the Academy the single figures of Peter and John, in a landscape, early, careful pictures, beautiful in expression (from the *Pal. Manfrin*). *p* [The pictures called by his name in the *Uffizi* are not his; but works *q* by him are found in *S. Andrea* at *r* **Bergamo**, *S. Giorgio Maggiore* at *s* **Verona**, and *S. Maria Maggiore* at *t* **Trent**; lately also in the *Vatican* *u* *collection* at **Rome**.—Mr.] In the *Brignole Palace* at **Genoa** the ex- *v* cellent portrait of a Botanist at a table with a book and flowers with walls behind, dated 1533 [and signed. Moretto appears also in his portraits as a superior original of his scholar Moroni, *ex. gr.*, in the beautiful likenesses in the *Casa* *w* *Fenaroli* and the *town gallery* at *x* **Brescia**.—Mr.]

The Bergamasque *Gio. Battista* *y* *Moroni* [born early in the 16th century, died 1578. — Ed.] was scholar of Moretto, a most charac-

teristic portrait painter. Very far from representing a person in the Venetian manner, in a festal exalted tone, he conceives him in the most intellectual and true manner, but spares him none of the wrinkles which fate has graven on his countenance. [I should less find fault with the timidity and smallness of Moroni's conception of nature than with the want of spirit in his later pictures and their red tone.
a —Mr.] In the *Uffizi* a man dressed in black, a whole length, with a flaming cup (1563), and the incomparable half-length figure of a Student (the scholar *par excellence*); the book lying before him is perhaps the cause why the man of perhaps forty-five already looks sixty. Two other not quite equally
b excellent portraits of Scholars in the
c *Pal. Manfrin* (?). Other pictures
d in the *Academy* at **Venice** and elsewhere. [An excellent male portrait of 1565 in the *Brera*, No. 137;
e still finer that of the *Canonico Ludovico di Terzi* in the Fenaroli collection at Brescia [now in the National Gallery]. Several in the *public*
f *gallery* (Gall. Tosi) there.—Mr.] [Other pictures by this master in the country about Bergamo, at Albino, Bondo, Fiorano, Cenate, Gorlago, and Pignolo, others again in churches and Carrara Gallery at Bergamo.—Ed.]

Girolamo Romanino [born at Rumano, near Treviglio, about 1485, died at Brescia in 1566.—Ed.] was educated and worked chiefly
g at Brescia. With the exception of a Deposition of the year 1510 in the *Pal. Manfrin* [now the property of Sir Ivor Guest.—Ed.] I know but one picture by him, which is the most beautiful painting in all **Padua**. It
h is a Madonna enthroned between two angels and four saints, in front an angel with a tambourine; but in this old-fashioned arrangement breathes the full beauty of the sixteenth century. Formerly in the Chapel S. Prosdicimo or the chapter-room at S. Giustina, now in the town gallery there. [There is also an altar-piece very similar to Moretto, of 1521. Equal in beauty to the picture from S. Giustina is the splendid work on the high altar of *S. Francesco* at
i **Brescia**, the date 1502 on the magnificent frame. Before the picture in *S. Giovanni Ev.* there also, the
j Marriage of the Virgin, one may compare it with the works of Moretto exhibited near, and measure the almost coarse power and glowing colour of Romanino with the tenderness and silver tone of his contemporary. Wall paintings of the master are found in the neighbourhood of Brescia; at **Trent** the
k wall paintings of the former episcopal residence are by him. Frequently his pictures bear wrong names, as the Holy Family with the little Tobias, in the *Ambrosiana*
l called Giorgione.—Mr.] [Akin to Romanino in style is *Girolamo del Santo* (1546), a Paduan, by whom we have a Crucifixion in S. Gius-
m tina, and frescos in S. Francesco of Padua.—Ed.] Of Romanino's Brescian scholars *Lattanzio Gambara*
n has been mentioned in the vol. on Architecture as a decorator; *Girolamo Muziano*, later, at Rome, an imitator of Michelangelo, retained, even in his mannered works, a colouring at least half Venetian, most recognizable, perhaps, in the "Granting the Charge of the Keys," in *S. M. degli Angeli* at
o **Rome** (at the entrance into the chief nave on the left).

[The painters of Cremona appear to have received the strongest impressions from Romanino. In the
p *cathedral* here between 1515 and 1520 *Gian Francesco Bembo*, *Altobello Melone*, *Cristoforo Moreto*, painted with and near Romanino

quite in his spirit.* His influence, combined with that of Giulio Romano, impressed also the *Campi*, the chief of whom, *Galeazzo*, was quite caught by the manner of *Boccaccino* (p. 90 *f*). Pictures in *a* *S. Agata*, *S. Agostino*, *and S.* *b* *Abondio*. There are in Cremona many works, mostly of no great charm, by his sons, *Giulio* and *Antonio*, as well as by his cousin, *Bernardino* (the teachers of *Sofonisbe Angussola*); of exceptional *c* merit the high altar in *S. Abondio* by Giulio, 1527, Madonna with the Saintly Warriors Nazaro e Celso —quite Venetian in beauty of colouring. The wall paintings of *d* the same artist in *S. Margarita*, of 1547, are cold and awkward. Inferior masters, *Thomas de Alenis*, *Bernardino Ricca*, are found in *e* *S. Pietro* and in the *cathedral*. The works of the six sisters *Angussola* are chiefly in foreign countries. The portrait of herself *f* by *Sofonisbe* in the *Uffizi*, No. 400; by *Lucia* there is a charming portrait of her sister, Europa, in the *g* *Tosi Gallery* at **Brescia**.—Mr.]

Giovanni Antonio (*Licinio Regillo da*) *Pordenone* (born about 1483, died 1539) was not a scholar, but a rival of Titian; for the rest quite as Venetian in his conception as all the others. He has been already mentioned (in the vol. on Architec- *h* ture) as a fresco painter in *S. Stefano* at **Venice**; his frescos in the dome *i* of the *Madonna di Campagna* at **Piacenza** I have unfortunately only seen by twilight. They are amongst the last works of the master (1529 –30); in spite of manifold exaggeration and want of connection still grandly conceived and attractive in many respects. The wall paintings of the *Cathedral* of **Treviso** are a *j* splendid work, signed (the artist then called himself *Corticellus*), of 1520.—Mr.] [Of an earlier date, and of the utmost importance as explaining the master's progress in art, are the *frescos* in the private *k* chapel of the *Castle of Colalto* near **Conegliano**, and the altar-piece in *l* the neighbouring church of Susigana.—Ed.]

To bring out the higher intellectual meaning of any incident was as little in the line of Pordenone as of the school in general, but he is quite peculiarly fresh and living in his conception of external life, and has in his flesh tints, especially in chiaroscuro, a peculiar warmth and tenderness (morbidezza, mellowness) such as no other of the school possesses. His principal work in Venice (*Academy*), S. Lorenzo *m* Giustiniani surrounded by other Saints and Friars, produces a somewhat studied dramatic effect; the Santa Conversazione, in spite of all the various looks and gestures, looks as if they did not quite know what to say to each other; a Madonna with Saints, also there, No. 486, is far more satisfactory as a simple and very beautiful picture of life; there also five Putti floating on clouds. [No. 110, a Madonna with Saints, ascribed to Cordeliaghi, appears to me to be a beautiful youthful work of Pordenone's.—Mr.] A noble altar-piece, S. Catherine, with S. Sebastian and S. Roch, in *S. Giovanni Elemosinario* *n* (chapel right of the choir). [Unfortunately much spoiled.] Several pictures in S. Rocco. In the *Angeli* *o* at **Murano**, the picture on the high *p* altar. In the *Pal. Doria* at *q* **Rome**, the Daughter of Herodias with her Maid, a fine well-preserved half-length picture; she is a lofty Venetian beauty, and withal clever and cold; the head of the Baptist also of a very noble Venetian type. [A repetition of this

* [Cristoforo Moreto is a Cremonese painter of the 15th century. The frescos assigned to him in the Cathedral of Cremona are properly described by Burckhardt as being in the *spirit* of Romanino, since they are by Romanino himself.—Ed.]

picture by the hand of Seb. del Piombo or Giorgione is in the collection of Mr. Th. Baring in London. The picture in the Pal. Doria I should rather consider, from the pictorial treatment, as a work of *Romanino*, who in his happy moments could produce exquisite
a things. There is also a *Holy Family* with S. Catherine, called Prima Maniera di Tiziano, which I consider a youthful work of Pordenone.—Mr.]. In the *Pal.*
b *Pitti* a Santa Conversazione with half-length figures, most gorgeous and harmonious in colour. [The
c pictures in the *Uffizi*, an excellent male portrait and an improvised Conversion of Paul, somewhat feeble in form but glowing in colour (long narrow picture), are doubtful. —Mr.]

[Pordenone's most beautiful youthful works are to be studied
d in **Friuli**, an excursion well worth
e making. In **Conegliano**, on a wall of the ruined church of S. Antonio, a Saint of 1514; the Madonna under the vestibule of the *town-hall*
f at **Udine** is still of incomparable beauty, charming in a worldly manner, without being exactly sensual; there also are two organ panels with allegorical figures and
g angels. In **Casarsa** there are some wall paintings in the choir of the Cathedral, with the dignified, chivalrous, aristocratic character proper to Pordenone, and an altar-piece painted on the wall. In
h **Spilimbergo**, four organ panels in distemper with the Assumption of the Virgin, the Apostles almost resembling Rubens and the Conversion of Paul, of 1524. In his birth-
i place, **Pordenone**, there is a beautiful severe youthful work, Madonna with S. Christopher; S. Joseph and the family of the founder under her mantle, in the Cathedral, first chapel, and there also behind the
j *High Altar*, an immense work, but much injured; but the grandest thing which Pordenone ever did, is an altar-piece from *S. Gottardo*, *k* now in the town-hall there, three Saints with two Angels playing on musical instruments; you see how one gives the note to the other. There, too, a frieze, with a dance of peasants taken from the wall. In the principal church at *Torre*, a *l* sort of suburb of Pordenone, a beautiful Madonna with Saints.

Cremona also possesses, in the *Cathedral*, in the front, at the en- *m* trance, a charming youthful Madonna, with the founder dressed in black, and Saints. Unfortunately, a coarse and ugly Crucifixion, over the entrance of the Cathedral, is also certainly by Pordenone. Lastly, the beautiful S. George on horseback, in the *Palace* *n* *of the Quirinal* at **Rome**, must be mentioned.—Mr.]

Giovanni Antonio's relation, *Bernardino Licinio da Pordenone*, [laboured 1524–1541], appears to be the author of several family pictures which represent an artist (sculptor or painter? perhaps Giovanni Antonio?) surrounded by his family and scholars; one in the *P.* *o* *Borghese* at **Rome**, another in Eng- *p* land; the first-named a remarkable specimen of this kind in every respect. [There, also, called Venetian school, room 11, No. 42, *Holy* *q* *Family* with Saints.—Mr.] His best altar-piece, a Madonna enthroned with Saints, mostly monks, in the Frari, first chapel left from the choir; without especial nobleness of idea or expression, yet a treasure from its gorgeousness of colour and fulness of life; also a half-length picture of the Madonna with three Saints, the founder, and his wife, once in the *P. Manfrin* *r* [now at Alnwick], is treated like the freest and most beautiful Palma vecchio; there, also, a *Holy Family* *s* in the open air with a monk praying. [In **Rome**, *Pal. Sciarra*, No. *t*

8, Salome with her mother and the executioner in armour, holding the head of the Baptist, called Giorgione. In the *Pal. Doria*, room 5, No. 22, a Holy Family, with touches of Paris Bordone. In the *Pal. Balbi-Piovera* at **Genoa**, a large Holy Family with Founders, bears the name of Titian; though hesitating between Bernardino and his brother, I should ascribe it to the first, whose masterpiece it would be, next to the picture in the Frari.]

The pupil and son-in-law of Giovanni Antonio Pordenone ought to be mentioned with him. *Pomponio Amalteo* [born 1505, died after 1588. —Ed.]. The most important of his numberless works is the painting of the Choir in *S. Vito*, of 1535, almost like Pordenone's own work; stories from the childhood of Christ and the Virgin given in a genre manner.

[On this occasion I will mention some painters in Friuli, who, in spite of their obviously Venetian character, nevertheless have a nationality of their own. Of the elder ones: [*Simone da Cusighe, Antonio Rosso* and *Gio da Mel*, hardly deserve mention, though Rosso has been named as the master of Titian: *Bellunello* or *Andrea di Bertholotti* of Cividale, master at S. Vito (1462 –1490) is the author of a Crucifixion at **Udine** and Madonnas at San Vito and Savorgnano.—Ed.]. *Domenico di Tumetio* (*da Tolmezzo*), a picture of 1479, in the style of the Vivarini, in the Sacristy of the *Cathedral* of **Udine**. He is followed by Gian Francesco da Tolmezzo. A better artist is *Giovanni di Martino da Udine* (1498-1535), not the famous pupil of Raphael. [Madonna of 1498 in the **Correr Mus.** at **Venice**. St. Mark (1501) in the *Cathedral* of **Udine**, Presentation in the Temple at **Spilimberg**, Glory of St. Ursula, *Brera* (1507).—Ed.] *Pellegrino da San Daniele* (properly *Martino da Udine*) [born about 1470, died 1547.—Ed.]: the *Capp. S. Antonio di Padova* at **S. Daniele**, all decorated by him with histories. In the *Madonna di Strada*, near S. Daniele, a beautiful Virgin in fresco; a large work in *S. M. de' Battuti* at **Cividale**, Madonna with Saints, of 1529. A youthful picture in the *Cathedral* at **Udine**; S. Joseph with the Infant Christ and the boy John; in the *Monastero Maggiore* at **Cividale**, a John the Baptist; these two last of 1500 and 1501. A pupil of Pelligrino was *Sebastiano Florigerio* (*Academy* at **Venice**, No. 389). *Girolamo da Udine* appears to be a somewhat inferior imitator of Cima; a Coronation of the Virgin, in the antechamber of the *town-hall* at **Udine**. *Francesco Beccaruzzi*, of Conegliano, also deserves mention; his large altar-piece in the *Academy* at **Venice**, S. Francis with Saints, recalls Titian and Giacomo Bassano.—Mr.]. [An imitator of Beccaruzzi is *G. M. Zaffoni*, called *Calderari*. His frescos and panels in the cathedral of Pordenone show that he studied the works of P. Bordone and Pordenone. *Luca Monvert* of the same school, followed the discipline of Pellegrino. Virgins and Saints in *S. M. delle Grazie* at **Udine**. *G. B. Grassi* (1547–1578) is a Michelangelesque of the school of Pordenone. Numerous works in and about Udine.—Ed.]

Paris Bordone (1500–1571), first an imitator of Giorgione, and then unreservedly of Titian, is, in his portraits, sometimes equal to the greatest. [His marked individuality, so hard to describe, distinguishes him from all his predecessors; gentle, graceful, and aristocratic, almost always noble, never severe and solemn, he creates charming goddesses, rarely saints with earnest devotion. His strength

does not lie in the nude; but his peach-blossom coloured changing dresses combine with the rosy flesh tint and the crisply treated landscape of full green to produce the most telling general effect. [His earliest picture in the style of
a Titian is the Baptism of Christ, ascribed to Vecelli, in the gallery of the Capitol at Rome.—Ed.] He is most remarkable in portraits. His most beautiful likeness in the
b *Uffizi* is that of a young man, No.
c 607. In the *Pal. Pitti*, the stout "Nurse of the Medici family" is excellent, No. 109. The picture there ascribed to him, the Repose during the Flight, No. 89, a charming picture, is most probably by *Bonifazio.*—Mr.] In the *Brignole Palace* at **Genoa**, the wonderful portrait of a bearded man in a black dress with red sleeves, with a table covered with red, a letter in his hand, a balustrade behind; in the same collection, a lady in a rose-coloured petticoat and upper dress of gold-coloured stuff.* Large pictures of religious scenes are not in his line; in the Last Supper, at
e *S. Giovanni* in **Bragora** (after the first chapel on the right), the gestures look like mere scraps of reminiscences from the works of better masters; the Paradise (in
f the *Academy*) is quite a feeble work; on the other hand, we owe to Bordone the most beautifully painted ceremonial picture which
g exists anywhere (*Academy* at **Venice**), the Fisherman presenting to the Doge, in the presence of an illustrious assembly, the ring which has been given him by St. Mark. This work is the ripest golden fruit of the style of representation beginning with Carpaccio's historical pictures (*antea*), also on account of the splendid buildings, among which the event takes place.

[The large Holy Family, in the *P. Brignole* at **Genoa**, is very im-
h portant, but grossly misused, as is also, unfortunately, in the *Turin*
i *Gallery*, No. 161, a beautiful woman with cherries in her lap, and a squirrel with a chain. Paris Bordone's paternal city, Treviso, possesses a masterpiece in the grand Adoration of the Shepherds, in the *Cathedral*, with the procession of
j the three kings approaching in the distance; in the collection of the *Hospital* a Holy Family, stated to
k be Palma Vecchio. In **Venice** are excellent little Madonnas with Saints, in the *Giovanelli Gallery.*
l Four pictures in the *Brera* at **Milan**;
m in *S. Celso* there an excellent Holy
n Family. In **Rome**, *Pal. Colonna.*
o a Holy Family, with the splendid figure of S. Sebastian, a small Holy Family, called Bonifazio, with S. Anna and S. Jerome, in his best style. Lastly, in *Pal. Doria* there.
p one of his characteristic half-length pictures, Mars with Venus and Cupid.

By Paris Bordone's only pupil, *Francesco de Dominicis*, a Procession, in the Sacristy of the *Cathe-*
q *dral* at **Treviso**, interesting for picturesque costumes, and for the view of the old Cathedral.—Mr.]

We have spoken before in the volume on architecture, on occasion of decorative painting, of *Battista Franco*, who had also studied in Rome, after Michelangelo.

TINTORETTO AND HIS CONTEMPORARIES.

In the second half of the sixteenth century, when all other schools had fallen into the deepest decay, the Venetian kept itself up to a marked height through the greater intelligence of the purchasers, the inexhaustibleness of its naturalism, and the continual

* Several good Venetian portraits of this golden middle period of the school, it is to be observed, are in the Pal. Capponi at Florence.

practice in the beautiful effects of the method of colouring. Nevertheless it now produces an essentially different effect. We leave the work of the whole school, the decoration of the Doge's Palace, to the last, and here will first name the other works of the artists concerned.

The first who gave a new direction to the school was *Jacopo Tintoretto* (properly *Robusti*, 1518–1594). Originally a pupil of Titian, and very richly gifted by nature, he seems to have felt quite correctly the deficiencies of the school, and strove to produce a dramatic style of historical painting full of movement. He studied Michelangelo, also copied by artificial light from casts and models, not in order to idealize his Venetian style of form, but to render it quite free and flexible for all purposes, and to give it new force by the most telling effect of light. Fortunately he remained, with all this, essentially a naturalist. The forced adoption of the mannerisms of the Roman school was at least spared to the good town of Venice. Under these circumstances he only sacrificed the Venetian colouring in many of his works as something in itself irreconcilable with the dark shadows of the modelling, and which also, perhaps, must undergo some technical alterations in Tintoretto. It is, indeed, to be wondered at that in so many cases his colouring was saved at all, or that his shadow bears any trace of reflex. Much of his work certainly often seems quite discoloured, dull, leaden. But was he in truth a poet self-justified in his great innovations? Along with much that was grand, there was in him a certain coarseness and barbarism of feeling; even his artistic morality often wavered, so that he was capable of descending to the most unconscientious daubing. He fails in the higher sense of law, which the artist must impose on himself, especially in experiments and innovations. In his enormous works which in square feet of painted surface amount perhaps to ten times as much as the fruits of Titian's century of life, one begins to surmise that he undertook such things like a contractor, and executed them very much as an *improvisatore*.

There are excellent portraits by him, which at Venice could not as yet be painted carelessly. In the *Palazzo Pitti:* the half-length of *a* an old man in a fur coat, No. 65, of dazzling beauty; [there is also a remarkable Crucifixion.—Mr.] The portrait of Jacopo Sansovino, painted *con amore*, and the one of a bearded man in a red robe of state, &c., in the *Uffizi*; others in all *b* sorts of places likewise very remarkable. [Splendid life-size portrait of a young Durazzo in the *Palace* of the same name at Genoa.] *c* Works of his earlier time also are in general, on account of the full Titianesque golden tone, as valuable as those of any other follower of the great master; as the naïve picture, Vulcan, Venus, and Cupid, in the *P. Pitti*, the like of which is *d* hardly to be found in Venice. [Equally beautiful, painted with Titian's golden touch, a canvas with one male and three female half-length figures rising out of a glory of angels, in the *P. Colonna e* at Rome. There is also one of an elderly man seated, with a view of the Lagoons in the evening light, and a Narcissus at the fountain, much darkened by time.—Mr.] The ceiling pictures also, from Ovid's Metamorphoses, in the *Gal- f lery* at Modena, are tolerably rich in colour. In Venice, the Miracle *g* of St. Mark, saving a tortured slave from the hands of the heathens (Academy) belongs to this time. In this picture Tintoretto, perhaps for the first time, goes beyond all the traditional

Venetian aims in painting; the scene is far more living, and rather confused; the artist tries for foreshortenings of the most difficult kind, and betrays, for instance, in the ugly Saint floating head downwards, that all higher considerations are nothing to him, as long as he has the opportunity to display his mastery of external means. (Rubens studied much from this picture.) Also an equally beautifully painted, but frivolous representation of the Adulteress, who shows that she has no respect for the commonplace Christ. Another work, in which his palette is still good, the Legends of the True Cross, in the right transept of *S.*
a *M. Mater Domini.* Also the great
b Marriage of Cana, in the sacristy of the Salute (smaller copy in the
c *Uffizi*); a magnificent genre picture of a domestic character (not princely, like P. Veronese), in which at least the miracle and its effects are in a praiseworthy manner placed in the foreground. Of the fifty-six colossal pictures with which Tintoretto filled the whole
d *Scuola di S. Rocco*, the great Crucifixion (in the so-called-Sala dell' Albergo), is more especially still beautiful in painting, and partly also valuable in ideas. Here one first learns to understand Tintoretto's highly important historical position; he first (especially in the large upper hall) gives form to the sacred history from beginning to end in the sense of absolute naturalism, perhaps with the object of producing immediate effect and emotion. For this purpose he strives to attract the eye by beautiful heads; on the other hand, he does not feel how the misuse of the accessory figures destroys the true grandeur of effect; in his desire for reality, he falls utterly into commonplace; thus, for instance, the Last Supper has hardly ever been more vulgarly conceived; in the Baptism in the Jordan, John presses down the Christ by the shoulder; in the Raising of Lazarus, Christ is seated quite comfortably in the corner below. Most of the pictures, with the exception of the Sala dell' Albergo, are extremely careless and hastily painted. In those of the lower hall the landscape must be remarked; sharp fanciful lights on the edges of the trees and hills. An unskilful rivalry with Michelangelo is most observable in the large central ceiling picture of the upper hall, which represents the Brazen Serpent. With the pictures of this Scuola, Tintoretto gave the tone to the whole monumental painting of Venice in the following period (from 1560 forward); he himself took part even in the ornamentation of the *Capella del Rosario* *e*
(left in S. Giovanni e Paolo), which was erected as a memorial of the Victory of Lepanto, but chiefly in that of the Ducal Palace. The decorative value of these works we have, in the volume on Sculpture, endeavoured to define. When once style has abandoned the only form that is possible in fresco, no other path is open but this. In one Choir of *S. M. dell' Orto*, there are *f*
two colossal pictures—the Adoration of the Golden Calf and the Last Judgment—coarse and tasteless. In the left transept of *S.*
Trovaso, a Last Supper, degraded *g*
to the most ordinary banquet. On all the altars of *S. Giorgio Maggiore* *h*
there are daubs which are an everlasting shame to Tintoretto. [Since this was written, the judgment on Tintoretto has rather been altered in the artistic world, the qualities of the master being more fully acknowledged. This very Last Supper, in *S. Trovaso*, with *i*
the beautiful landscape seen through the open window—the Temptation of St. Anthony—in the same church, and a Last Supper in Chiaroscuro

a in *S. Giorgio Maggiore*, have met with warm admiration.—Norton.]

Of his pupils, his son *Domenico* is usually a degree more conscientious in his naturalism. The Perugian, *Antonio Vassilacchi*, called *l'Aliense*, carried Tintoretto's style into his home (ten great scenes from the Life of Christ in the upper wall of the nave of *b* *S. Pietro de Cassinensi* at **Perugia.**) [Rather to be numbered among the pupils of Paolo Veronese.—Z.]

Next to Tintoretto, the great *Paolo Veronese* (properly *Caliari*, 1528–1588) represents the more beautiful side of Venetian painting.

He sprang from the school of his paternal city which had already been influenced by Venice, where certain local painters, in earlier and even later times, produced very valuable works. In Verona one finds a crowd of works of his immediate predecessors and contemporaries. By Torbido's pupil, *Giambattista del Moro* [in practice at Verona about 1550, still living in 1610.—Ed.], for instance; in *c* *S. Nazaro e Celso*, the lunettes over most of the altars; in both the *d* aisles of *S. Stefano*, monochrome frescos from the Legend of the Saint. By *Domenico Ricci*, called *Brusasorci* [born 1494, died 1567], *e* there are also, in *S. Stefano*, the feeble paintings in the cupola and the fresco over the right side door, of the Saint surrounded by the Innocent children, who, like himself, are designated the first fruits *f* of martyrdom; in *S. M. in Organo*, the frescos of the chapel left of the *g* choir; in *S. Fermo*, the lunette of the first altar on the right, with the Beheading of a Bishop. [Any one who wishes to connect some idea with the name of Domenico Brusasorci, and to learn to value him, should be careful to visit the *h* *Palazzo Ridolfo* in **Verona**, where Domenico has represented on the walls of the principal hall the procession, la Gran Cavalcata of Charles V. and Clement VII. at Bologna, of the 22nd February, 1530, and indeed in a way which leaves nothing to be desired in intellectual liveliness, of quite bright colouring.—Mr.] By *Paolo Farinato* [born 1522, died 1606], all the frescos, some of them very good, in the choir of *S. Nazaro e Celso.* *i* By Paolo Caliari's immediate teacher *Antonio Badile* [born 1517, died 1560] a picture in the Pinacoteca, two angels, laying the Dead Christ *j* in the tomb, signed 1556; [a youthful work in *SS. Nazaro e Celso;* in *k* the *Turin Gallery*, No. 85; an *l* excellent Presentation in the Temple, a very instructive picture, in which, on one hand, one sees how he studied Caroto, Girolamo dei Libri, and Mocetto; on the other hand, one cannot mistake the forerunner of P. Veronese, especially in the architecture.—Mr.]. But Paolo owes his best essentially to [Morando and Moretto, and then to] Titian and Venice generally.

Paolo's greatness consists in this, that he, recognizing the true genius of the Venetian school, did not, like Tintoretto, try to graft a dramatic historical style of painting on another stem, but raised the painting of tranquil existence to the highest truly unsurpassable point, and was also able to elevate the colouring in harmony with his marvellous conceptions.

His characters are not higher, more sublime than those of his best predecessors, but have the advantage of a free, simple, cheerful life without effort, such as no other painter in the world gives.* In his Sante Conversazioni,

* Who led the Venetians after about 1540, to give the women that often almost formless voluptuousness? Even Titian in later times is not free from it; and Paolo has most striking forms of this kind. Art has often abandoned itself to

he follows the arrangement of the later works of Titian; the Saints are, for instance, freely grouped round the Pedestal on which the Madonna
a is seated. *Academy* of **Venice**: *S. Francesco della Vigna*, fifth chapel on left. The most beautiful of these pictures, S. Cornelius, S. Antony the Abbot, and S. Cyprian along with a Priest and a Page, is
b found in the *Brera* at **Milan**. In the narrator's pictures, the general Venetian deficiency in the sufficient development of the figures amounts to unintelligibleness. In attitude and gesture, they have often something strangely uncertain, and Paolo must have had an especial love for certain oblique half figures cut off by the frame or the architecture. But Paolo has, where he exerts himself, nobler dramatic ideas than his other contemporaries of the same school, as
c one sees best of all in *S. Sebastiano* at **Venice**, which church contains a very large number of pictures by him, the finest and largest of them in the Choir. [Unhappily all of them lately restored. The dates of these paintings begin with 1550 [? 1555.—Ed.], whereby it might appear that the accomplished young master, who, at twenty-seven years of age, was summoned from Verona, in order to execute them, did not owe so much to Venice and Titian as was hitherto assumed (p. 209 *n*). Bode.] Moreover, the high altar pictures of *S.*
d *Giustina* at **Padua**, and *S. Giorgio*
e *in Braida* at **Verona**, with the Martyrdoms of the Saints abovenamed, are masterpieces of the first rank; Paolo always brings down the event as much as possible to an "existence" picture, moderates his pathos most carefully, avoids the excesses of naturalism, and keeps in this way the necessary composure to display his colouring in triumphant splendour. With his secular pictures, it is the same; the famous "Family of Darius" (sold to the *National Gallery* in **London** out of the *Palazzo Pisano* at **S. Polo**) is so impressive in its effect, because the pathos is kept in as much as possible, and the event is lowered to a simple, modest presentation. He chooses especially such incidents as approach ceremonial pictures, like the Adoration of the Kings (*Brera*
g at **Milan**), the Queen of Sheba (with the features of Elizabeth of England), *Uffizi*; another of the
h same subject (in the *Gallery* at **Turin**); his proper ceremonial pic-
i tures we shall become acquainted with in the Ducal Palace. We pass over all the weak narrative pictures; the colouring also is generally inferior in them. (An unfortunate red, for instance, has often consumed all the glazing.) Paolo never, indeed, becomes rude like Tintoretto, but very careless. The history of Judith (*Pal. Bri-*
j *gnole* at **Genoa**) is at least still a splendid picture in colour.

The most famous are Paolo's Festivals, of which he has painted a number from the smallest size up to quite colossal proportions. They come out as the necessary and highest product of painting of life, which here shakes off the last fetters of the historical picture, and only requires the remains of a pretext to celebrate all the splendour and glory of the earth in unrestrained rejoicing; above all, a beautiful and free human race in full enjoyment of their existence. If instead of princes' banqueting halls Paolo had had to paint Bacchanalia, he might have showed himself incompetent in ideal drawing and composition, as well as in feeling; but as he painted for re-

exciting sensuality, but it is doubtful whether with this type it satisfied an average taste. Rubens, who translated it in his own way, perhaps better suited the feeling of his own people.

fectories of cloisters, a biblical banquet offered itself as a safe basis on which he could bring out the subject of the ceremony by most beautiful enlivenments in details. The most gorgeous architectural localities and perspective views form the scene, in which the seated company and the lively episodes can extend themselves with full richness, and yet without crowding. The best and largest of these pictures (in the Louvre) are perhaps the first paintings in the world in regard of so-called pictorial keeping, in the perfect harmony of a scale of colours,* otherwise for the most part unknown; yet the scale of marvellous types of noble personalities, united in one whole, is essentially a still greater marvel. The sacred personages, and the events connected with them, remain, indeed, of secondary importance.†

Venice possesses one other master-piece of this kind; the Feast of Levi, according to St. Mark, ii. 14, *a* and Luke v. 27 (*Academy*). A Marriage of Cana, in the *Brera* at *b* Milan. There also, Christ in the House of the Pharisee; in the last scene, Luke vii. 31, sometimes the feast is quite in the back ground compared with the episode of the sinning woman who wipes the feet of Christ. So in the splendid pic- *c* ture in the *Turin Gallery*. After Paolo's death his heirs made use of his motives for similar pictures: a large unpleasant feast in the house *d* of the Pharisee in the *Academy* at Venice. Paolo himself when he once depicted the Last Supper (*S. e Giuliano*, chapel left of the choir), fell almost into the same triviality as Tintoretto.

[An excellent double portrait of the year 1557, one of his first works in Venice, in the *Torrigiani Gallery*, *f* at Florence. Masterly frescos in the *Villa Maser* near Treviso, the *g* only ones till now preserved; allegories on the ceilings, landscapes painted by his scholars on the walls; the whole very interesting.—Bode.]

[Paolo's immediate pupils and followers do not deserve quite to be passed over in silence. Besides, his brother *Benedetto*, and his sons *Carletto* and *Gabriele*, there followed in his steps *Benfatto* (called *dal Friso*) his nephew, and his relative *Maffeo Verona*, but particularly the far more important *Giambattista Zelotti*, and the excellent *Francesco Montemezano*, both from Verona; lastly, *Antonio Vassilacchi* from Perugia (see p. 208 *b*), and *Gianantonio Fasolo* from Vicenza.—Mr.]

While Paolo carried out the painting of life up to its very highest development, the lower ones could not remain absent. The genre picture which had already, since Giorgione's time, followed the romance picture, in numerous single cases, becomes a special line in *Jacopo Bassano* (properly *da Ponte*, 1510–1592), and his sons. In colouring, obviously formed after the best masters [Bonifazio.—Ed.] though very unequal (varying from glowing to quite dull), this family is always delightful through their rustic idyls in quiet landscapes, in which a parable of Christ on one of the four seasons, or a myth, or something of the kind, are less the subject than the pretext for a picture. The flocks of sheep and the implements by which the feet of the persons working are almost always hidden, are often

* The very various partly oriental costumes are not introduced for the sake of romantic effect, but in order to have greater freedom in working out the immense problem of colour.

† How the master had to answer for himself for his secular conception of biblical subjects before the Tribunal of the Holy Office, which took objection to "fools, drunken Germans, dwarfs, and other follies," and how he excused himself, is delightful to read. See Jahrb. der Wissenschaft, 1868.

painted in a masterly manner. But a great deal is mere workmanship.
a In the *Uffizi* there are some better things, such as the Family Concert. Two of the sons, *Leandro* and *Francesco*, have also painted great pictures of sacred subjects, sometimes naïve and touching in expression, but overcrowded, planned with harsh effects of light, and coarsely
b drawn. (Deposition, in the *Uffizi*; Raising of Lazarus, in the *Academy*
c at **Venice**; Last Supper, in *S. M.*
d Formosa, right transept; Preaching of John the Baptist in *S. Giacomo*
e dell' Orio, right transept, and Madonna with Saints, there also, near the first altar on the left; Martyr-
f dom of St. Catharine in *P. Pitti*; Assumption on the high altar of
g S. Luigi dei Francesi at **Rome**.
h Lastly, in the *Pinacoteca* of **Vicenza**, a large semicircular Presentation: S. Mark and S. Laurence present two kneeling magistrates to the Madonna, an excellent work, [by Jacopo Bassano, 1572.—Ed.])

[Any one who wishes thoroughly to study the artist family of *Da Ponte* and follow out their development, should visit their native town **Bassano** at the foot of the
i Cadore Alps. The *Town Gallery* here possesses a large altar-piece of the old *Francesco da Ponte* of 1509, with a beautiful landscape; related to B. Montagna, to whose school he probably belongs. Also youthful pictures of his son *Jacopo*, who brought the name of Bassano into renown; quite different from the generally known works of the master, large Biblical compositions, solemn and dignified, most like Bonifazio. A splendid picture of Jacopo's maturest time, Rest during the Flight, with Shepherds ador-
j ing, in the *Ambrosiana* at **Milan**.—Mr.]

The decay of the Venetian school is represented by Jacopo Palma Giovine (1544 to about 1628), an unconscientious painter of great talent. His capability is shown by his Raising of Lazarus in the *Ab-* *k*
bazia (Chapel behind the Sacristy). His remaining works, with which Venice swarms, are almost entirely improvisations. Any one who examines them will find along with the contemptible mannerisms borrowed from Tintoretto here and there a good idea, and beautiful pieces of colour, but, as a whole, they do not repay this study. *Alessandro Varotari*, surnamed *Padovanino*, was far more honest (1590–1650), really striving after the true object of art, but he did not get beyond the imitation of Titian and Paolo, and mixed with these studies a somewhat lifeless idealism. Still his Marriage of Cana (*Aca-* *l*
demy) is a very considerable and beautiful work.

Still later on some individual talents strengthened themselves by the example of Paolo, and in happy moments produced very pleasing works, such are *Lazzarini*, *Angeli*, *Fumiani*, also *Tiepolo* (died 1769), when he does not degenerate into daubing. Among other things by Fumiani (died 1710) the immense ceiling-painting in *S. Pantaleone* is *m*
remarkable, which consists no longer in many single framed pictures, but in one large composition with a perspective arrangement in Pozzo's manner, for the rest not painted al fresco but on surfaces of linen nailed up; it contains the Acts and the Glory of S. Pantaleon. *Pietro Liberi* is very much influenced in his forms by Pietro da Cortona. His pupil was *Carlo Lotti* (died 1698). The best of *Piazzetta's* genre pictures, as also of the landscapes by the two Canaletti, must be sought for out of Venice and Italy. (The large view of Turin, by Cana-
letti's nephew, *Bernardo Bellotti*, in *n*
the Gallery there.) Of the brilliant *Orbetto* (properly *Alessandro Turchi* from Verona) but little is found in public galleries and churches.

As the oldest Venetian painting has immortalized itself in the Church of St. Mark, so the latest, that of the followers of Titian, has perpetuated itself in the Ducal Palace (rooms on the second story). The decorative arrangement and framing was described above; here the essential question is how the artists conceived the general question, the glorification of Venice.

a Already, in the *Atrio Quadrato*, Tintoretto meets us with one of those votive pictures (on the ceiling) which represent the Doges surrounded with saints and allegories, of which below. The perspective view from below, which henceforth we shall find carried out in the ceiling pictures of all the rooms, is even in the floating figures usually not real perspective but a sort of oblique view. It was a stion whether, on ceilings espely, and in general on flat surces, figure subjects were suitable, or if they were so, and were carried out with great richness of composition, whether the usual simple front view and ideal, severe composition did not deserve to be preferred to groups artificially set and arranged for purposes of illusion; natural incidents in any case remain in such ceiling pictures incredible, and heavenly ones required to be considered independently of measured space. Apart from this question of mistaken conception, common to all painters, in the Ducal Palace there are still great varieties to be observed, and Paolo will at times be capable of greatly pleasing, even of persuading us.

b *Sala delle Quattro Porte*, Titian's large, late, still splendidly painted Presentation picture, a real memorial of the counter reformation; the Doge, Antonio Grimani, kneeling before Faith appearing in full glory. The Battle painters of this and other rooms, by their fanciful conception and episodes of every kind, threw the historical elements in their subjects entirely into the shade. The Ceremonial pictures, important as may be the facts they represent, as, for instance, the alliance with Persia (Reception of the Persian Ambassador, by *Carlo Caliari*), are dramatically quite empty. So also the Reception of Henry III. by *Andrea Vicentino*. For this sort of conception is required the cheerful industry of a Carpaccio, in whom one willingly forgives the absence of the higher dramatic element for the sake of beauty of detail. In Tintoretto's ceiling picture we are enchanted with the ceremonious courtesy with which Jupiter coming out of Olympus peopled with gods raises Venice and leads her down to the Adriatic Sea.

Sala dell' Anticollegio. The four c mythological wall-pictures of *Tintoretto* are amongst his best, but are cheerlessly conceived, ugly in action; see how Venus flies up in the Coronation of Ariadne. Jacob's return to Canaan is a typical picture from the same palette with which Jacopo Bassano and his family painted hundreds of country scenes. *Paolo Veronese:* The Rape of Europa, a most beautiful instance of a Venetian transposition of a mythology into splendid, gracefully sensuous realism. The presentiment of the strange journey, the hasty toilet for which the Putti bring flowers and garlands, form a splendid moment. On the ceiling is a Venice enthroned by Paolo, al fresco, the only political picture in this room, where the Venetian State elsewhere only looks for the greatest beauty that lies within reach of her artists at that time.

Sala del Collegio. Tintoretto's four d large votive pictures of the Doges, who, mostly very old, kneel in their half Byzantine robes of office before the Madonna or Christ, and are presented by numerous Saints. Their severe ceremonial devotion

would suit mosaics better than the often very emotional and animated Sante Conversazioni, in which, here and elsewhere, allegorical personages move and act. For the rest, the long narrow shape is not favourable to the supernatural subjects; the visions must descend to the flat earth. *Paolo Veronese* shows much greater warmth in more grateful subjects (back wall): his Conqueror of Lepanto, Sebastian Veniero, approaches in lively enthusiasm, and is presented to Christ floating downwards by his attendants, St. Mark, Venezia, Faith, Sta. Justina. All the eleven pictures, and six chiaroscuri of the ceiling are quite among Paolo's most beautiful and freshest paintings: here, among others, is again a Venice enthroned, with two other goddesses, which show how well Paolo could manage the views from below; he gave in a most masterly way to his lovely little plump heads the charms of grace and chiaroscuro.

a *Sala del Senato*, or *dei Pregadi*. Here *Tintoretto* and *Palma Giovine* continue their votive pictures; among others, a Pietà floating down on clouds, adored by two Doges. Palma's Allegory of the League of Cambray is the extreme of absurdity; the woman riding on the bull represents "allied Europe." Another specimen of orthodoxy, by *Tommaso Dolabella* [pupil of Aliense]: the Doge and Procurators adore the Host, which stands on an altar surrounded by priests and poor people.

Tintoretto's ceiling-picture shows how Michelangelo misled him; in place of Paolo's *naïveté* and sense of perspective, we have a wild confusion of floating figures.

b *Anti-chiesetta:* good pictures by *Bonifazio* and *Tintoretto;* concerning Titian's S. Christopher, see p. 192 *j*.

c *Sala del Consiglio de' Dieci:* Large ceremonial pictures, like friezes, by *Leandro Bassano, Marco Vecellio*, and *Aliense*, in whose "Adoration of the Kings" the Procession, baggage and episodes take up two-thirds of the space. Many very beautiful details. In the ceiling the centre picture is wanting; round about the beautifully painted allegories which one might ascribe altogether to *Paolo*, to whom however only the old man with the charming young woman belongs; the rest is by the little known *Ponchino*, called *Bazzacco* or *Bozzato*. [Very little is by him; a good deal by *Paolo* himself; and for the rest the best is by *Giambattista Zelotti*, frequently confounded with P. Veronese.—Mr.]

Sala della Bussola: The Surren- *d* ders of Brescia and Bergamo, with good episodes, by *Aliense*.

In the *Sala de' Capi*, inferior *e* allegorical paintings.

Still we find no Roman history, which elsewhere is so unavoidable in Italian public buildings. The Venetians felt a just and magnificent pride, that in the Ducal Palace of Venice it should not be needed.

Sala del Maggior Consiglio: In *f* historical wall-pictures, the subject (almost always ceremonious and battles) is overpowered in general by accessories. The throngs of people and frays, arranged without feeling for lines, and without true simplicity, soon weary the eye. The corruptor of art, *Federigo Zuccaro*, has also introduced himself here. *Tintoretto's* colossal Paradise, doubtless, was then considered as more beautiful than Michelangelo's Last Judgment, and is certainly far better than the painting of the Cupola of the Cathedral at Florence. Only the realism of these figures is quite incompatible with their assumed coexistence in a given space; everything is so crowded, that even the farthest depth repeats a tolerably near wall of faces. In order to give

nothing but what is living, Tintoretto diminished his clouds to the utmost, and made his Saints float, hang, lean or lie on a mantle, or on nothing at all, in a way that makes the beholder feel giddy; the flying angels give really an agreeable impression of repose beside them. The composition is scattered in mere spots of colour and light; only in the centre it takes a better course. But the great number of excellent heads mostly seen, on the light background of their nimbus, always give to this work a high value. [Velasquez, when in Venice, regarded this work as the best painting, and purchased the sketch of it, now in Madrid.—Norton.] Of the three large ceiling-pictures, those of *Tintoretto* and *Palma Giovane* are far surpassed by that of *Paolo:* Venice crowned by Fame. First, the view from below, and the architectural perspective, are far more carefully treated; also Paolo has confined the allegorical and historical part to the upper group, where his cloud-life is brought quite harmoniously into connection with the architecture in lines and colour; on the lower balustrade one sees only beautiful women; farther below, riders keeping watch, and a populace, spectators of the heavenly ceremony; most wisely, two great pieces of sky are left free, a breathing space which Tintoretto never allows his beholder; and in fine Paolo has given himself up to the full enjoyment of his own cheerful sense of beauty, the feeling of which inevitably affects the beholder.

a *Sala dello Scrutinio:* Nothing of importance, except the Last Judgment, by the younger *Palma*, and this only on account of the colour.

Though obviously produced by instalments, this decoration yet forms an unique thing in art. Whether the spirit which breathes therein is altogether wholesome, and whether the art of that period ought not to have found another expression in the name of the marvellous island-town, is a question for individual feeling to decide.

THE MANNERISTS.

On the whole, and taking high ground, painting, with the exception of the Venetian school, had clearly degenerated from about the year 1530; it might even be asserted that after Raphael's death no work of art had been produced in which form and subject had quite clearly harmonised; even the later works of the greatest masters owe their effect to every other quality rather than this, as has already been several times indicated.

The scholars of the great masters now entered on this dangerous inheritance. Art came to them under perfectly fresh conditions; all local and corporate relations had ceased; every grandee, and every church authority, required for their buildings some monumental decoration of often immense extent, and in the grand style. Undertakings for which Raphael and Michelangelo would have required all their powers, now fell into the hands of the first comer, and were often the objects of ambitious intrigues.

The more sagacious artists quickly noted the level of taste in their patrons. They observed that the nobles above all desired to be served quickly and cheaply, and aimed at rapidity and corresponding price. They saw quite well that people admired in Michelangelo less the grandeur than the arbitrary fancy and quite distinct outward qualities, and imitated them, whether it suited the occa-

sion or not. Their painting becomes a representation of effects without causes, of movements and muscular exertion without necessity. At last they turn their minds to what most people have always especially valued in painting, the quantity, the brilliancy, and the naturalness of it. They provide the quantity by stuffing the picture full of figures, even when quite useless or distracting: the brilliancy by a colouring which we must not judge of by the present condition of most of the pictures in question, since formerly one pleasing colour with clear or changing lights was found placed side by side with another. The naturalness, lastly, partly attained by an entirely prosaic conception and realistic realisation of the incident, partly by an entirely naturalistic treatment of single parts, which then stand out considerably from the bombast of the rest. The greatest pity is that many of the artists, as soon as they only wished or were allowed it, possessed the true naturalism, and even a harmonious system of colouring, as their portraits often show.

For a time fashion required only counterparts to the Last Judgment, and then were produced those crowds of nude or scantily clothed figures, which rush in and out among each other in all possible and impossible positions over a space which would not hold a third part of them. The Murder of the Innocents, by *Daniele da Volterra* (*Uffizi*, at Florence), is especially to be mentioned as moderate, possible in its arrangement, and in part noble. In *Bronzino's* "Christ in Limbo," one must at least regret its lounging character and the superfluity of carefully studied nude forms; but other specimens of the kind are quite intolerable, especially when they introduce reminiscences from the Last Judgment itself.* Of this kind are the Fall of the Damned, the Execution of the Forty Martyrs,† the Martyrdom of S. Laurence (as the large fresco by *Bronzino* in the left aisle of *S. Lozenzo* at Florence), the representation of the Brazen Serpent, &c. The sculptor, *Bandinelli*, also entered into this competition, and had pictures of Paradise painted after his sketches (*Pal. Pitti*).

In consequence a strong impulse was given to coarse and bold improvisations of historical subjects, both sacred and profane. People painted everything that was asked for, and mixed up history with allegory and mythology without any measure. *Vasari* (1511–1574), though possessed of great talent, was always pre-occupied with the idea of meeting the taste of his patrons; in his execution as delicate and correct as anyone can be in such hasty and unconsidered productions, he did at least not yet intentionally violate the simplest laws of art (frescos in the *Sala Regia* of the *Vatican*; Festival of Ahasuerus in the *Academy* at Arezzo; Last Supper at *S. Croce*, at Florence, Cap. del Sagramento; other pictures in the same church; several in *S. Maria Novella*; numberless paintings, very deficient in ideas, in the great hall of the *Palazzo Vecchio*).

His contemporary, *Francesco Salviati* (1510–1563), has, with all his dreary mannerism (frescos of the *Sala d' Udienza* in the *P. Vecchio*),

* The date, 1523, on the picture of the same subject in the P. Colonna at Rome, also ascribed to Bronzino, must in any case be false, if it be there. It is founded on the Last Judgment.—More probably by *Marco Venusti* (?).

† A subject, for which that lost drawing by *Perin del Vaga* must have excited an enthusiastic competition. In the chapel del Sagramento in S. Filippo Neri, at Florence, is a picture of the kind by *Stradanus*.

a certain sense of beauty which keeps him from the lowest depths. Among the greatest sinners are the brothers *Zuccaro*, *Taddeo* (1529–1566), and *Federigo* (died 1609), since they unite the greatest systematic arrogance with a carelessness of form which, with their education, is really dishonest. In their representations of contemporary history they are endurable, and sometimes surprise us by traits of great talent (front rooms in *P.* *a* *Farnese* at **Rome**; *Sala Regia* of *b* the *Vatican*; the *Castle of Caprarola* with the family history of the Farnese); but in their allegories, unfathomable, because worked out on a literary plan, they become comically pitiful. (*Casa Bartholdy* *c* at **Rome**, and Cupola of the *Cathe-* *d* *dral* at **Florence**.) Another great *entrepreneur*, chiefly in Rome and Naples, in the later part of the sixteenth century, was the *Cavaliere d' Arpino* (properly *Giuseppe Cesari*, born 1560 or 1568, died 1640); he is not baroque, but infected with a soulless common-place beauty or elegance, which but rarely gives place to a nobler warmth, as in *Ca-* *e* *pella Olgiati in S. Prassede* at **Rome**, and the pendentives of the *Chapel* *f* of Paul V. in *S. Maria Maggiore*. The companions of these much-admired masters have, especially in Rome, left behind them an incredible number of frescos. The elder painters, *Tempesta*, and *Roncalli dalle Pomarance*, for instance, have left us the many horrible pic- *g* tures of martyrdoms in *S. Stefano Rotondo*, remarkable as showing what art was burdened with in the way of tendency subjects, after she had lowered herself. *Circignani-Pomarancio*, *Paris Nogari*, *Baglioni*, *Baldassare Croce* (the two large *h* side pictures in *S. Susanna*), have left in almost every church which is old enough something which one sees only to forget it again as soon as possible. For what has not been felt inwardly cannot produce feeling in others, and only impresses the memory externally and laboriously. Sometimes the more decorative part, for instance, the filling up and supporting figures, makes up in some degree for the sense.

In **Naples**, *Simone Papa* the younger is one of the best mannerists of this time (?) (Frescos in *i* the choir of *S. Maria la Nuova*.) Besides these, the always vigorous, though often dreary improvisator, *Belisario Corenzio* (everywhere), the elder *Santafede* (ceiling-picture in *S. Maria la Nuova*, other ceiling- *j* pictures by him, and the whole school especially, in the *Cathedral*), *k* the younger Santafede (Resurrection in the Chapel of the *Monte di* *l* *Pietà*, opposite the Assumption of *Ippolito Borghese*, both important pictures); *Imparato* (in the *Cathe-* *m* *dral* and *S. M. la Nuova*) all together give the impression of a school certainly degenerate, but not much infected with the imitation of Michelangelo; in composition they are deficient in measure and in a higher spirit, but also there is no false bravura, and the exaggeration is not so unworthy as in Rome and elsewhere. Arpino, who properly belongs also to this class, fell into it only too easily. The only Michelangelist, *Marco da Siena*, came from another school. His pictures in the *Museum* are mostly *n* excessively repulsive; he shows his more pleasing qualities, especially a brilliant colouring, in the "Unbelieving Thomas" (*Cathe-* *o* *dral*, second chapel, left) and in the Baptism of Christ (*S. Domenico* *p* *Maggiore*, fourth chapel, right). [The Unbelieving Thomas is signed, "*Marcus de Pino Senensis faciebat*, 1573." The master seems to have formed himself after Polidoro, and has also resemblances to Sicciolante da Sermoneta, but harsher. It is a good picture, but there is too much

brown in the colouring for it to be called brilliant.—Mr.] [The crypt, ch. of Montecassino, still contains frescos executed (1557-8) by Marco da Siena.—Ed.]

Before we cross the Apennines, we must in justice consider the good and even very excellent productions of those painters who have already been mentioned, and of their contemporaries. These begin where the false pompous style ceases.

In this direction there was always a stream of light issuing from the Florentine school, and especially from the great portrait-painters,* *Bronzino* and *Pontormo*. Some portraits by *Vasari* (his own house *a* in **Arezzo**; in the *Uffizi* and *Aca- b demy* at **Florence**) and by the two *c Zuccari* (*P. Pitti* and a room in *Casa d Bartholdy* † at **Rome**, where all the members of the family are painted in lunettes al fresco) are almost wholly naïve in their conception and true in execution. Federigo sometimes succeeds in ideal subjects in fanciful beautiful compositions (the Dead Christ, mourned over by torch-bearing angels, in the *P. Borghese* in **Rome**) naturally only in a very limited degree. *Santi di c Tito* remained even as history-painter in this time, almost wholly without affectation, quite a simple human being. (Some altar-pieces *f* signed in *S. Croce* at **Florence**; the row of angels over the principal door in the *Cathedral*; the first *g* altar in *S. Marco* on the right; part *h* of the lunettes of the large court of the cloister at *S. M. Novella*). We *i* shall have to revert to those names again at the restoration of the Florentine school, which begins after the unfortunate period 1550-1580. Among the Romans *Pasquale Cati* of Jesi (a large fresco in *S. Lorenzo j in Panisperna* at **Rome**) is in some degree a naïve Michelangelist. [This artist, whose fresco here mentioned is laboured in drawing and hard in colour, is not nearly equal in merit and character to the two following painters.—Mr.] *Sic- ciolante da Sermoneta* (Birth of Christ in *S. M. della Pace* at **Rome**; *k* Baptism of Clovis in *S. Luigi*, *l* fourth chapel on the right), also really true and moderate. Then also *Scipione Gaetano*, sprung from the Neapolitan set mentioned above, worked at Rome; he, in spite of his narrowness, was so earnest that he produced a number of excellent naïve though somewhat hard portraits (*Vatican Library*, *Pal. Co- m lonna*, &c.) In ideal subjects (*Holy Family*, *Pal. Borghese*, Marriage of *n* S. Catherine, *Pal. Doria*, Assump- *o* tion of the Virgin, left transept of *S. Silvestro di Monte Cavallo*) he *p* shows both the merits and deficiencies of his national school, and pleases by his juicy colouring.

One whole school, that of Siena, especially remained true and living; a noble naturalism, founded on Andrea del Sarto and Sodoma, enlivens the better works of *Francesco Vanni* (1565-1609) (in *S. Domenico* at **Siena** all in the S. Catherine's *q* Chapel which does not belong to Sodoma; in *S. M. di Carignano* at *r* **Genoa**, altar on the right, near the choir, the last Communion of S. M. Magdalene, &c.), of *Arcangelo* and *Ventura Salimbeni* (frescos in the choir of the *Cathedral* of **Siena** *s* with the stories of St. Catherine and a sainted bishop; in the crypt

* In connection with this we must mention the valuable collection of miniature portraits in oil, which are found in Florence, partly in the Uffizi (rooms to right of the Tribune), partly in the Pitti (passage to the back rooms of the gallery, always several framed together. They give a rich survey of this whole branch of art from 1550 to 1650. The Germans and Venetians of the sixteenth century, the Flemings and Florentines of the seventeenth, are clearly to be distinguished from the manner most represented of *Bronzino* and *Scipio Gaetano*. A small collection also in the P. Guadagni.

† Now Casa Montanti.

a of *S. Catherine*, the second picture on the right), and of *Rutilio Manetti* and others.

Many of the above-named painters of various schools were more or less influenced by a remarkable master, *Federigo Baroccio* (1528–1612), who chiefly lived apart in his home of Urbino. His historical importance was, that he zealously supported the style of conception of Correggio almost alone, when his own school of Parma had given it up, until the rise of the Bolognese; certainly his gifts were by no means quite sufficient for it, and along with real genuine naturalism and a true enthusiasm for sensuous beauty one must put up with many affected expressions and gestures, glassy colouring, and a hectic red in the light parts of the flesh tints. The most beautiful picture that I know of his, is the Christ Crucified with angels, S. Sebastian, John b and Mary, in the *Cathedral* of **Genoa** (chapel right of the choir); the most careful and largest is the "Madonna as intercessor for children c and the poor," in the *Uffizi*, No. 169, in parts excellent in the genre style: the Noli me tangere in the d *Corsini Gallery* at **Rome**, and a e small one in the *Uffizi*, No. 212, has also a true *naïveté;* whereas f most pictures in the *Vatican Gal-* g *lery* and the others in the *Uffizi* are among the affected ones; in the portrait of the Duke Francesco Maria II. of Urbino, Baroccio could exactly render the small kind of prettiness h and warlike adornment (*Uffizi*, No. 1119). A Large Descent from the Cross full of movement in i the *Cathedral* of **Perugia** (on the right). The new Florentine school, of which we shall speak later, was essentially influenced by Baroccio.

In Genoa mannerism was in full swing among the pupils of Perin del Vaga. *Giov. Battista Castello, Calvi*, the younger *Semini*, also the somewhat better *Lazzaro Tavarone* fell, through perpetual painting of *façades*, into an utter want of feeling; they form a specially unpleasant branch of the Roman school. Contrasted with them was the solitary *Luca Cambiaso* (1527–1585), who by his own power, without knowing Moretto and Paolo Veronese, attained a similar result: a cheerful noble naturalism, which was a worthy form for the expression of the higher life of the soul. His colouring is mostly harmonious and clear, his chiaroscuro always telling, because light and shadow are divided in broad masses; only at a later time when his *naïveté* failed, it became duller. His Madonna is a genuine amiable Genoese woman with nothing ideal in form, the child always naïve and beautiful in action, the saints full of devout expression: altar-pieces of this kind are as a rule family scenes, cheerful without petulance. (*Cathedral* of j **Genoa**, altar of the right transept: Madonna with Saints, chapel left of the choir, six pictures; third altar on the right, St. Gothardus with Apostles and Donors. *Pal Ad-* k *orno:* Madonna sitting in the open air with two Saints. *Uffizi:* Ma- l donna—as a young mother bending down over the Child.) But Cambiaso put forth his whole strength in the large Deposition. (*S. M. di Cari-* m *gnano*, altar left, under the farthest back side cupola on the left.) Calmly, and without any wild pathos, without any crowding, the event is developed in noble energetic forms of deep inward expression—a fresh oasis in this epoch of bravura and sentimentalism. In scenes of action the master fails because of his deficiency in the sense of perspective; also these are mostly of his later time. Three pictures in the choir of *S. Giorgio.* (Transfiguration n and Resurrection in *S. Bartolom-* o *meo degli Armeni.*) His mythological and other decorative paintings in the halls of *Genoese* palaces p

a and in *S. Matteo* (the cherubs on the ceilings) stand at least considerably higher than the works of his contemporaries; two mythological pic-
b tures in *Palazzo Borghese* at **Rome**. Of the beautifully formed group of Charity (Berlin Museum), there is a copy by the hand of *Capuccino* in
c the *Palazzo Brignole* at **Genoa**. Any one who wishes to learn the noble character of the man, should
d seek in the *Palazzo Spinola* (Strada Nuova) for the double portrait, in which he stands before the easel painting the portrait of his father.

Among the remaining Northern Italians, we have before mentioned (p. 202 *a*) those members of the
e painter family *Campi* of Cremona who lived at this time, also *Calisto Piazza* of Lodi (p. 199*h*). Among the Milanese themselves, *Enea Salmeggia*, called *Talpino*, born in Bergamo, and formed in Rome by the most loving study of Raphael, always careful, never mannered, sometimes beautiful and tender, but mostly timid and powerless (pic-
f tures in the *Brera*);—the three elder *Procaccini* on the other hand, *Ercole* born 1520, *Camillo* born
g 1546 [died 1629], *Giulio Cesare* born 1548 [died 1626], extremely resolute, brilliant in detail, in the whole much overladen; they form the transition to the Milanese school of the seventeenth century, which attains its special perfection in *Ercole Procaccini* the younger, *Nuvolone*, and the two *Crespi*.

In **Ferrara** the elder school passes into mannerism with *Bastianino* (1532–1602), a weak imitator
h of Michaelangelo; *Certosa*, transept on the right, the Raising of the Cross;—*Ateneo*: Madonna with
i Saints, Annunciation. Of Dosso's pupils, we must mention here *Bastarolo* (died 1589); pictures in the
j *Gesù*, first altar on the right: *Annunciation*, first altar on the left; the Christ Crucified. Besides him, the insipid *Niccolo Roselli* [living 1556, died 1580]; altar-pieces in the *Certosa*. *Scarsellino* (1551–
k 1620) was the most gifted, sometimes pleasingly fanciful mannerist of Ferrara, by whom there are a great number of pictures in *S.*
l *Benedetto*, and in *S. Paolo* the frescos of almost all the ceilings: in the semi-dome of the choir a large interesting Ascension of Elijah in a landscape. In the *Uffizi*, an
m aristocratically treated Nativity, probably of Elizabeth, in the manner of Fr. Franck and M. de Vos. Many things in the *Gallery* of **Mo-**
n **dena**. [Others in the *Gallery* of
o **Ferrara**, reminding us at once of Domenichino and Paolo Veronese. —Ed.]

In **Bologna** there is an important development of the practice of art, which in quantity is considerably increased by Bagnacavallo and Innocenzo da Imola. There is not indeed much to be found of this time that has real life; still most of these masters possess a neat exactness, which is a valuable inheritance for any school, because it proves a certain respect in art for itself. It may suffice to name some of the better pictures. *Lorenzo Sabbatini* (died 1577) in the fourth church of *S. Stefano* (called
p *S. Pietro and Paolo*), left near the choir: a Madonna with Saints. *Bartolommeo Passarotti* (born about 1530, died 1592): in *S. Giacomo*
q *Maggiore*, fifth altar on the right, Madonna enthroned with five Saints and Donors. *Prospero Fontana* (1512–1597): in *S. Salvatore*
r the picture of the third chapel on the right; in the *Pinacoteca* a good
s Deposition; in *S. Giacomo Maggiore*,
t sixth altar on the right, the Beneficence of S. Alexius. His daughter *Lavinia* (born 1552, died 1614), has a picture in the *Sacristy of Sta.*
u *Lucia*. *Dionigi Calvaert*, from Antwerp [apprenticed at Antwerp, 1556, to the landscape painter, Christian van Queckborn.—Ed.]

(died 1619): *ai Servi*, fourth altar on the right, large picture of Paradise. *Bartolommeo Cesi* (1556–1629): pictures at the back of the choir of *S. Domenico*, and in *S. Giacomo Maggiore*, first altar on the left in the passage round the choir. The above-named, as well as *Sammachini*, *Naldini*, and others, have pictures in the *Pinacoteca*. For *Laureti* compare p. 187 *d*.—*Pellegrino Tibaldi*, mentioned before as an architect, surpasses them all (1522 or 1527–1592): he was recognised by the Caracci as the true representative of the transition from the great masters to their own epoch. He is one of the few who remained faithful to the diligent study of nature, and would not produce his forms at second hand; his frescos in the lower hall of the *University* contain among other things those four nude assistant figures sitting on garlanded balustrades, the excellence of which stands out wonderfully in contrast with the mythological principal subjects; but the large fresco in *S. Giacomo Maggiore* (chapel on the right transept) is also almost grand in its realization of an important symbolical idea ("Many are called, but few are chosen"): among the frescos in the chapel of S. Remigius in *S. Luigi de' Francesi* at **Rome** (fourth chapel on the right), the large wall painting on the right with the Baptism of Clovis (besides the three smaller already mannered ceiling pictures), which has an excellent effect through the good style of the figures, the beauty of the architecture, and the golden tone of the colouring. The wall paintings, with the army of Clovis on the march and the taking the oath, are by *Sermoneta* and *Giacomo del Conte*.

For Ravenna we must mention *Luca Longhi*, who sometimes still recalls the best period in the manner of the Bolognese imitators of Raphael, but often falls into sentimentalism and feebleness. (*Refectory* of the *Camaldolenses* in **Ravenna**: large Marriage of Cana.)

CHAPTER VII.—THE SEVENTEENTH CENTURY.

THE MODERN SCHOOLS.

ECLECTICISM AND NATURALISM.

After the year 1580 mannerism begins to yield to a new definite style, which even as an historical phenomenon is of great interest. The spirit of the counter-Reformation which then produced the spacious, splendid type of church in the "Baroque" style, required at the same time from painting a treatment of sacred subjects as exciting and impressive as possible—the highest expression of celestial glory and pious longing after it, combined with popular comprehensibility and attractive grace of form. In considering sculpture, which fifty years later followed the course of painting, we called attention in passing to the principal methods of this modern art: the naturalism in form as well as in the whole conception of what had happened (reality) and the display of emotion at any cost. In future we shall have to test painting from the Caracci to Mengs and Batoni by its intellectual value, and as a whole, even though under many forms. When art extends so greatly as here, to give the special characteristics of each painter would take a capacious book; we must content ourselves

with an introductory survey and with naming the more important among thousands. Our object must be not an introduction to special knowledge, but the statement of suggestive points of view applicable to this period. In the fragmentary remarks following on the survey, at least every important work will be mentioned in some connection; certainly often in a limiting sense in a disadvantageous comparison with the works of the golden time. That this is not done to awaken contempt, or to lead people away from considering such works, will be perceived in reading through the whole. Completeness, either in the system or in the substance, cannot here be expected.

The beginners of the new tendency are partly Eclectics, partly Naturalists in the special sense. The abandonment of untrue forms and conventional expressions apparently required this double exertion; a return to the principles of the great masters of the golden time and an entire honesty in representing outward appearances. Eclecticism contains a contradiction in itself, if it is conceived as though the special qualities of Michelangelo, Raphael, Titian, Correggio, were to be united in one work: even the copying and imitating of the special qualities of single great masters had produced the mannerisms which people wished to avoid. But, conceived in the sense of an extended and various study, it was highly necessary.

In the new school of Bologna the adoption of the principles of their great predecessors is almost always harmonious and intelligent. Some of their pictures are painted in the manner of Paul Veronese, some of Titian, and it is permanently influenced by Correggio as well as many secondary schools; but this relation only exceptionally becomes complete reminiscence, and never sinks into soulless appropriation.

The founders were *Lodovico Caracci* (1555–1619) and his nephews, *Annibale* (1560–1609) and *Agostino* (1557–1602), the last more influential by his engravings than by his paintings. It was principally Annibale, through whom the new style gained its preeminence in Italy.

The most conscientious of their pupils was *Domenichino* (properly Domenico Zampieri, 1581–1641); the most gifted was *Guido Reni* (1575–1642); also *Francesco Albani* (1578–1660); the audacious *Giovanni Lanfranco* (1582–1648); *Giacomo Cavedone* (1577–1660); *Alessandro Tiarini* (1577–1668); the landscape painter, *Giovanni Francesco Grimaldi*, and others.

Pupils of Albani: *Giovanni Battista Mola* (1616–1661); *Pier Francesco Mola* (about 1612–1668); *Carlo Cignani* (1628–1719); *Andrea Sacchi* (1599–1661), who after the middle of the seventeenth century founded the latest Roman school, and among others had *Carlo Maratta* (1625–1713) for his pupil.

Pupils of Guido Reni; *Simone Cantarini*, called Simone da Pesaro (1612–1648); *Giovanni Andrea Sirani* (1610–1690); and his daughter *Elizabeth Sirani* (1638–1665); *Gessi* (1588–1625); *Canuti* (1620–1684); *Cagnacci* (1601–1681), and others.

Guercino (*Giovanni Francesco Barbieri*, born 1591, at Cento, where there are still important paintings by him, died 1666) was only a short time in the school of the Caracci; later he combined their principles with those of the Naturalists. Among his pupils are several of the name of *Gennari*, the most remarkable of them was *Benedetto* (1633–1715), (*Gallery of a* **Modena**).

In another scholar of the Caracci, *Lionello Spada* (1576–1622), the naturalistic manner in a narrower

sense predominates (*Galleries of*
a **Modena** and **Parma**); which is the case also with *Bartolommeo Schedone*, or *Schidone*, of Modena (born about 1580, died young, 1615), who had originally formed himself especially after Correggio (Gallery at Parma).
b *Sassoferrato* (properly *Giov. Battista Salvi*, 1605–1685), indirectly a scholar of the Caracci, presumably through Domenichino, is an Eclectic in a different sense from all the rest. With *Cignani* and *Pasinelli* (1629–1700) the Bolognese school falls to the general level which the whole of painting retains towards 1700.

No other school in Italy remained quite unimpressed by the Bolognese influence, however much, as for instance in Florence, they struggled against it.

Among the Eclectic schools the Milanese must first be reckoned. Of the family of the *Procaccini* we have *Ercole* the younger (1596–1676); *Giovanni Battista Crespi*, called *Cerano* (1557–1633); his son, *Daniele Crespi* (about 1590–1630, important works in the *Certosa* at
c **Pavia**), *Pamfilo Nuvolone* from Cremona, and others.
d *Carlo Bonone* painted at **Ferrara** (1569–1632), entirely on the inspiration of the Caracci. We shall get to know him as one of the most refined minds of that time.

Then the Florentine school, which had preserved a higher tone from her own better time (*Santi di Tito*, p. 217 *e*, 1538–1603), fell back intentionally on to forerunners like A. del Sarto, and afterwards received a new impulse from Baroccio. Its tendency is essentially different from that of other contemporary schools: in composition it is without principles and often crowded, in the colours juicy and glowing and somewhat spotty, though the best often reach a very remarkable harmony; its chief aim is often sensuous beauty; on the other hand, there is an almost complete absence of feeling. As for this reason we shall only exceptionally have occasion to mention such pictures, we may here quote the most important church pictures of each painter; of the rest the most valuable will be easily found in the Florentine Galleries.

Allessandro Allori (1535–1607), nephew of Bronzino, still half a mannerist. (In *S. Spirito*, quite e
at the back, the Adulteress; in the sacristy, a Saint healing the Sick; choir of the *Annunziata*, f
first niche on the left, Birth of the Virgin, 1602; *S. Niccolò*, [now in g
Uffizi.—Ed.], Sacrifice of Abraham.) Also *Bernardino Poccetti* (1549–1612), named in the volume on Sculpture as a decorator. He was, with Santi di Tito, a chief undertaker of the lunette frescos in the Florentine Convent Courts, mostly of legendary subjects. (Cloister of *S. Marco*, first court to the h
right, in the *Camaldolensi agli* i
Angeli; first court to the left of the *Annunziata*, partly by him; j
Chiostro Grande, the farthest back to the left, in *S. M. Novella*, k
partly by him; larger wall-frescos in the court of the *Confraternità* l
of S. Pietro Martire). In these tasks the painters about to be mentioned often took part, and thereby helped to form themselves. Compared with the paintings of the Bolognese Chiostri (for instance, *S.* m
Francesco or *ai Servi* in **Bologna**), which were so far better composed, so much more easy and masterly in drawing, they yet maintain a certain advantage through the cheerfulness and absence of emotion, as well as through the greater richness of individualisation. (The three beautiful lunettes by Domenichino in the outer hall of *S. Onofrio* n

at **Rome** must be excepted from this remark as most excellent.) Besides this, a whole hall in the former *Pa-*
a *lazzo Capponi*, painted by *Poccetti*;
b in *S. Felicità*, first altar to the left, the Assumption. *Jacopo Ligozzi* (born about 1548, still living in 1632): chief part in the lunettes
c in the Chiostro of *Ognissanti*. *S.*
d *Croce*, *Cap. Salviati*, left of the left transept: Martyrdom of S. Laurence. *S. M. Novella*, sixth altar on the right, Resuscitation of a Child. *Jacopo Chimenti da Empoli* (1554–1640), never of any significance in narrative, as the paintings in the front hall of the
e *P. Buonarrotti* prove, is in individualising the noblest and most worthy of this school. Large picture in the right transept of *S.*
f *Domenico* at **Pistoja**: S. Carlo Borromeo as a worker of miracles, surrounded by members of the Rospigliosi family. Several things
g in the choir of the *Cathedral* of
h **Pisa**. *S. Lucia de' Magnoli* in
i **Florence**, second altar on the left, Madonna with Saints; *Annunziata*, choir, third niche on the right. *Ludovico Cardi*, called *Cigoli* (1559–1613), the best colourist and designer of the school, whose works have for the most part passed into the Florentine galleries. In *Sta.*
j *Croce*, the sixth altar on the right is by him, the Entry of Christ into Jerusalem; and the Trinity at the entrance into the left transept. His pupil, *Antonio Biliverti* (1576–1644), among others, produced the great Marriage of St. Catherine, together with its side pictures in
k the choir of the *Annunziata*, second niche on the right. Other pupils, like *Domenico Cresti*, called *Passignano* (born about 1550, died 1638), *Gregorio Pagani* (1550–1605), &c., are better represented in the galleries. *Francesco Currado* (1570–1661): his principal work in the
l choir of *S. Frediano*, at the back, Madonna with many Angels and kneeling Saints; besides this, in *S. Giovannino*, Francis Xavier's
m Preaching in India. *Christofano Allori* (1577–1621) has nothing in the churches at all equal to his famous Judith in the *Pal. Pitti*.
n *Matteo Rosselli* (1578–1650) painted the frescos of the first chapel on the right in the *Annunziata*, and a
o part of the lunettes in the Chiostro; in *SS. Michele e Gaetano*, third
p chapel on the right, and the left side picture in the second chapel on the left; his pleasant works in the *Pal. Pitti*, &c. One of the
q pupils of Matteo, *Francesco Furini* (born about 1600, died 1649), introduces a new interest into the school by his defined tender modelling of the nude. (*Giovanni Manozzi*) *da San Giovanni* (1590–1636) becomes, however, clearly under Bolognese influence, together with his contemporary, *Guercino*, the most determined, decided, charming improvisatore of the whole school, who, by his rich palette and luxuriant fancy, quite forces us to forget the want of higher qualities. We shall have to speak again of his frescos, very striking within these limits. (Allegories in the large lower hall of the *Pal.*
r *Pitti*; Temptation of Christ in the Refectory of the *Badia* at **Fiesole**;
s half-destroyed allegory on the front of a house opposite the *Porta Ro-*
t *mana*; story of S. Andrew in *S.*
u *Croce*, second chapel on the right of the choir; in *Ognissanti*, the
v paintings of the cupola and part of the lunettes of the Cloister; in the passage of the left court of *S. Maria Nuova*, the small figure in
w fresco of a Caritas; at Rome, the semidome of *S. S. Quattro Coro-*
x *nati*.) Lastly, *Carlo Dolci* (1616–1686), also of this school, who again introduces the emotion neglected by the others in several hundred representations of ecstasy, of which we shall speak further. He and all those above-mentioned, are fully

represented in the *Corsini Gallery* a at Florence.

The Sienese school at this time has *Rutilio Manetti* (1572–1639), whose beautiful Rest during the Flight in Egypt, over the high b altar of *S. Pietro in Castelvecchio* at Siena, excels everything else. Most resembling Guercino.

Pietro (*Berettini*) *da Cortona* (1596–1669), was an immediate pupil of Cigoli; he introduced a shallow eclecticism and the general profanation of painting for purposes of hasty and pleasing decoration.

The modern naturalism, in a restricted sense, begins in the harshest way with *Michelangelo Amerighi da Caravaggio* (1569 (?)–1609), who exercised a great influence on Rome and Naples. It is his delight to prove to the spectator that all the sacred events of old time happened just as prosaically as in the streets of the southern towns towards the end of the sixteenth century; he cares for nothing but passion, and has a great talent for expressing this in a truly volcanic manner. And this passion expressed only in vulgar energetic characters, sometimes most striking, forms the fundamental tone of his own school (*Valentin* (1600–1634), *Simon Vouet* (1590–1649), also their follower, *Carlo Saraceni* (1585-1625), of Venice), and also of the

School of Naples. Here the Valencian, *Giuseppe Ribera*, called *la Spagnoletto* (born 1588, disappeared 1656), is the follower, intellectually, of Caravaggio in the fullest sense of the word, although in his colouring, as is the case with his master in a still higher degree, his earlier study of Correggio and the Venetians is distinctly felt. With him worked, as well as the painter called *Corenzio* (1558 (?)-1643), *Giovanni Battista Caracciolo*, who attached himself more to the style of the Caracci; his great pupil, *Massimo Stanzioni* (1585–1656), also adopted as much from Ribera as was consistent with his own tendency. (His most remarkable pupil: *Domenico Finoglia.*)

Indirectly followers of Caravaggio among the Neapolitans: *Mattia Preti*, called *il Cavalier Calabrese* (1613–1699), *Andrea Vaccaro*, and others.

Pupils of Spagnoletto: the battle painter, *Aniello Falcone*, and *Salvatore Rosa*, who worked in all styles (1615–1673), and his pupil, the landscape-painter, *Bartolommeo Torregiani*, the historical painter, *Micco Spadaro*, and others. The distinguished Sicilian painter, *Pietro Novelli*, called *Morrealese*, also is a follower of Spagnoletto. (Lady and Page, *Palazzo Colonna* at c Rome.) (The expeditious painter, *Luca Giordano*, great in his own way, was a pupil of Spagnoletto, but still more of Pietro da Cortona (1632–1705.) With him Neapolitan painting fell to a common level, which ended in simple decorative painting with *Giacomo del Po*, *Solimena* (1657–1747), *Conca* (died 1764), *Francesco di Mura*, *Bonito*, and others.

In Rome, where all tendencies crossed each other, certain more special styles (1600–1650) gained strength particularly. Besides landscape (of which further), genre painting and battle pieces are well represented by a pupil of Arpino (and later of the Netherlander *Pieter van Laar*, surnamed *Bamboccio* (1603–1675), who was especially esteemed in Rome in this line), namely, *Michelangelo Cerquozzi* (1602-1660), whose best works are found in foreign countries. The Jesuit, *Jacques Courtois*, surnamed *Bourguignon* (1621-1676), was his pupil. *Mario de' Fiori* was known as a flower-painter (died 1673); *Giov. Paolo Pannini* (died 1764) as an architectural painter.

After the second half of the

seventeenth century, Rome is the principal seat of the expeditious style of simple decorative painting derived from Pietro da Cortona, against whom *Sacchi* and *Maratta* (p. 222) make only a weak reaction. Here laboured, among others, *Gianfranc. Romanelli* (1610-1662), *Ciro Ferri* (1634-1689), *Filippo Lauri* (1623-1694), and the Florentine, *Benedetto Luti*, also (1666-1724) the Pater *Pozzo*, and several others.

In Genoa the style varies with the different influences. *Giovani Battista Paggi* (1554-1627) recalls the contemporary Florentines (*S.* *a* *Pietro in Banchi*): first altar on the left, Adoration of the Shep- *b* herds; *Cathedral*, second chapel on the left, Annunciation. *Domenico Fiasella*, surnamed Sarzana (died 1669), is more like Guercino. *Bernardo Strozzi*, surnamed *il Capuccino Genovese* (1581-1644) [is among the followers of Caravaggio one of the most remarkable, especially in portraits.—Mr.] *Benedetto Castiglione* (1616-1670), an audacious Cortonist [who at times tried to imitate Van Dyck, but was especially successful as an animal painter. There are excellent things by him in Genoa; for instance, in the possession of the *c* Marchese *Giorgio Doria* is the life-size figure of a Shepherd and Shepherdess; the latter is asking, with a mischievous expression, whether the declaration of love is meant for her.—Mr.] *Valerio Castello* also, but warmer in colour; *Deferrari* appears to have studied after Van Dyck. Only *Pellegro Piola*, who died young (1607-1630), has shown a specially beautiful naturalism. *d* (Pictures in the *Pal. Brignole*: *e* Frieze of Angels in *Pal. Adorno*.)

The Netherlanders, Germans, Spaniards, and French,* by whom Italy possesses many works, some of them of great merit, will, in the following pages, be mentioned with Italians in their proper places.

DESIGN, DRAWING, AND TYPES OF FORM.

In the school of painting during 200 years (1580 till about 1780) there are naturally very great differences of tendency, not to speak of the immensely various gifts of individuals. Before speaking of the common qualities which characterise the whole great period, we must first indicate the differences in drawing, conception of form and colouring.

The Bolognese school began as a reaction of thorough reality opposed to mannerism, as individual acquisition opposed to exclusive borrowing from others. Its studies in drawing were very valuable: in *Annibale Caracci* we find, besides this, a many-sided interest for all that is characteristic, as he there has painted a number of genre figures in life-size. (*Pal. Colonna* *f* at Rome, the Lentil-eater; in the *Uffizi*, the Man with the Monkey, *g* a long series of genre figures on copper-plates, &c.) Nevertheless the school is generally satisfied with a certain general style of physical forms and draperies, and indeed the average which is thus attained is neither altogether one of great beauty nor loftiness; it is taken from Correggio, but without his inimitable sense of life, and also from the heavy luxuriant Paolo Veronese, but without his all-harmonising colour. The clearest evidence of this lies in the frescos

* *Rubens* (1577-1640); *Van Dyck* (1599-1641); *Rembrandt* (1608-1669); *Honthorst* (1590-1656); *Elzheimer* (1578-1620); of the *Brueghel* family, especially *Jan*, the so-called *Sammet Brueghel* (1568-1625); *Paul Bril* (1556-1626). A great number of Flemish genre painters, only to be seen in the Uffizi:—*Velasquez* (1599-1660); *Murillo* (1618-1682); *Nicolas Poussin* (1594-1665). Others will be named as occasion arises.

a of the Gallery in the *Farnese Palace* at **Rome**, by *Annibale* and his pupils. How many of these Junos, Aphrodites, Dianas, &c., would one wish to see alive? Even the most excellent nude figures show no higher cultivation. Rich as is the school in fresh ideas of movement, still in detail it fails in giving the beauty of living form. *Albani's* mythological frescos in a *b* room of the *Pal. Verospi* (now Torlonia, near the Pal. Chigi) at Rome, the most striking reminiscence of the Farnese Gallery, have much that is graceful in detail, but the same feeling of common-place.

How various is *Guido Reni*, not only in different periods of his life, but sometimes in one and the same work. Of all modern painters he sometimes the most approaches lofty and free beauty, and his *c* Aurora (Casino of the *Pal. Rospigliosi*) is certainly, taking all in all, the most perfect painting of the last 200 years; only the Hours are in their form most unequal in merit, and, including the Apollo, not to be compared with the marvellous and unique figure of the Goddess of Dawn. The famous *S. d Michael* in the *Concezione* at **Rome** (first chapel on the right) is in character and position immensely below Raphael's picture in the Louvre. In female heads Guido often formed himself on antiques, especially the Niobides, but in female figures not seldom gives way to a sensual luxuriousness. (Look at the hands of his Cleo- *e* patra, in the *Pitti Palace*; on the female characters in the picture of Eliezar, also there). *Domenichino* also, with his great sense of beauty, cannot throw off the commonness of the Bolognese forms. He is most free from it in the two splendid wall-frescos of the Chapel *f* of *S. Cecilia* (second on the right), *g* in *S. Luigi de Francesi*, at **Rome**; also [but here a more servile imitator of Raphael.—Ed.] in several of the fresco histories at *Grottaferrata* (Chapel of S. Nilus). *h* In his angels he follows Correggio very obviously, as is seen, for instance, in the large picture in the *Brera* at **Milan** (Madonna with *i* Saints). With *Guercino* we must distinguish certain exquisite figures of the most noble form (which was quite at his command) from the productions of the energetic naturalist; so the picture of Hagar (*Brera* at **Milan**), the Marriage of *j* S. Catherine (*Gallery* of **Modena**), *k* also the Cleopatra (*Pal. Brignole*, *l* at **Genoa**), as also the holy nun with the chorister boys (*Gallery* of *m* **Turin**). *Sassoferrato*, always careful, in these relations appears also inspired by Raphael, though not dependent on him.

With *Caravaggio* and the Neapolitans drawing and modelling are altogether considerably inferior, as they think they may rely on quite other means for effect. Common-place as their forms are besides, one cannot the more depend that in special cases they are really taken from life; in their vulgarity they are only too often vague as well. In this school there are, on the whole, but few conscientious pictures. From *Luca Giordano* downwards the drawing of the Neapolitan school falls into the most careless extemporization. Luca maintains himself by an inborn grace at a certain height.

In *Pietro da Cortona* it is easy to see a pervading indifference to the true representation of forms; as also the expression of his heads is empty to a degree. We feel at once that the moral basis which the Caracci (to their lasting honour) had given back to art, was again deeply shaken. When an artist of such talent so openly abandoned the best in art, nothing but a further degeneracy was to be expected. The last great draughts-

man, *Carlo Maratta*, was too confined in his imitation of Guido Reni, too powerless by his want of individual warmth to save himself in the long run from destruction. *a* (Single figures of Apostles in the upper rooms of the *Pal. Barberini*, at **Rome**; Assumption, with the *b* four teachers of the Church, in *S. M. del Popolo*, second chapel on the right.) Immediately after him follow several painters, who, in the rendering of form, were nearly as conscientious as he; one learns to know them, for instance, in the *c* *Pal. Corsini*, at **Rome**, the *Muratori*, *Ghezzi*, *Zoboli*, *Luti*; also the most agreeable of the Cortonists, *Donato Creti*. Whole churches, *d* like *S. Gregorio*, *SS. Apostoli*, are again filled with tolerable conscientious altar-pieces of *Luti*, *Costanzi*, *Gauli*, and others (by Gauli is the ceiling fresco in the Gesù, that in S. Gregorio by Costanzi); the highest bloom of the Roman mosaic art—which, in a certain way, can hardly be conceived except by the side of good oil painting—falls just in the first ten years of the last century. (Altar-pieces *e* in *S. Peter*, put into mosaic under the direction of the Cristofani.) But this late, more local than general improvement, is the purely external result of academical industry; we no longer find in them a fresh intellectual substance, a deeper view of the objects to be represented. *Pompeo Batoni* represents the highest point of this kind of improvement (1708–1787; large picture, Fall of Simon Magus, in *f* *S. M. degli Angeli*, principal nave, on the left), in whom individual feeling also is somewhat warmer; but his German contemporary, *Anton Raphael Mengs* (1728–1779), is perhaps the only one in whom the beginnings of a profounder ideal view are to be seen, in whom single forms gain a higher and nobler life. His ceiling fresco in *S. Eusebio* at **Rome** is, after so *g* many ecstacies of a wild emotion, again quite solemn and dignified: his dome paintings in the *Stanza* *h* *de' Papiri* of the *Vatican Library* give us again an anticipation of the true monumental style; in the *Par-* *i* *nassus* on the ceiling of the principal room of the Villa Albani he ventured further than he ought, and yet, here at least, one will not question the historical fact that he first not only replaced the naturalistic mode of conception on the whole, but also the conventional form in detail by something better and nobler. He could, indeed, only do this by a new eclecticism, and one observes the effort which he makes to unite the simplicity of Raphael with the sweetness of Correggio. But that he already had firm ground under his feet is shown, for instance, by his few portraits (*Uffizi*, his own; in the *Brera*, that *j* of the singer Annibali; in the *Pin-* *k* *acoteca* of **Bologna** that of Clement *l* XIII.). They are grander, truer, less pretentious, than any Italian portraits of the century.

Nicolas Poussin had exercised no visible influence on Italian historical painting.

THE COLOURING OF THE DIFFERENT STYLES.

In colouring, the Venetians and Correggio were the types of the whole period; later also is felt the influence of Rubens and Van Dyck, the chief intellectual inheritors of Titian and Paolo; Salvator Rosa was impressed by Rembrandt.

The Caracci left no picture behind them which possessed the true festive glow and the clear depth of a good Venetian. The shadows as a rule are dull, the flesh tints often dirty brown. I consider the frescos in the *Farnese* *m* *Palace* as far the greatest produc-

tion of Annibale as to colour Under the influence of Michelangelo's paintings of the roof of the Sistine (*antea*), he has with a masterly freedom succeeded in dividing his picture into histories and decorative parts, the last partly stone-coloured Atlantes, partly excellent sitting nude figures in attitudes, partly children, masks, garlands of fruit, bronze-coloured medallions, &c. The grand harmonious effect of colour which the whole produces, in spite of particular coarse parts, was only to be brought about by this gradation according to subjects. All the better painters of the seventeenth century studied here for similar undertakings; the inferior ones, at any rate, copied. In **Bologna** the Caracci, for instance, in the frescos of the
a *Pal. Magnani* (frieze of the large hall), produced simpler but in their kind not less excellent decorative pictures (stone-coloured Atlantes, seated, mocked at by Cupids in natural colour, each accompanied by two bronze-coloured accessory figures of half size), works which in style and colouring are far better than the subjects to which they serve as frames. Even their latest followers sometimes produced excellent things of this kind, as, for instance, *Cignani's* famous Eight Cherubs, with a medallion to each two, over the doors of the principal
b nave of *S. Michele in Bosco*. Such models gave even to simple decora-
c tors (*Colonna*, in *S. Bartolommeo a Porta Ravegnana*, and in *S. Dome-*
d *nico*, *Capella del Rosario*, on the
e left:—*Franceschini*, in *Corpus Do-*
f *mini*;—*Canuti*, in *S. Michele in Bosco*, Chamber of the Legates, &c.) a harmony which is less characteristic of other schools. Unfortunately perhaps the best frescos as to colour of *Lodovico* and his school,
g in the octagonal hall which incloses a little court of this cloister, are miserable ruined; one cannot look at the remains without grief. (The compositions, some of them very good, are known by engravings.)

Domenichino is very unequal in his colouring; of his frescos those in S. Andrea della Valle at Rome, in other ways also masterpieces, should have the preference (the Pendentives with the Evangelists; the dome of the choir, with the stories of S. Andrea and allegorical figures; their merit is best seen by comparison with the lower paintings of the walls of the choir, by *Calabrese*.)

The greatest colourist of the school, when he chose, was *Guido Reni*. His single figure of S. Andrea Corsini (*Pinacoteca* of **Bologna**)
h may be considered unsurpassed in delicacy of tone; perhaps a similar perfectness is attained here and there in pictures of his silver-toned second manner; for instance, one of his nude figures of S. Sebastian (of which the most beautiful is there, others in various places); his best nude figure in gold tone is (also there) the Victorious Samson (copy in the *Turin Gallery*), a pic-
i ture of Venetian joyousness. (Compare with the St. Sebastian tended by holy women, of his pupil *Simone*
j *da Pesaro*, in the *Pal. Colonna* at **Rome**.) Of his frescos the Aurora is admired to the utmost on account of its harmony of treatment; but the greatest effect of colour is in the Glory of S. Dominic (in the semi-dome of the Chapel of the Saint at *S. Domenico* of **Bologna**).
k

Guercino is in his colour sometimes clear like the Venetians, even in the deepest, but he often ends also with a dull brown. The large picture of S. Petronilla (*Gallery of*
l *the Capitol*—see below among the Sante Conversazioni), but especially the death of Dido (*Pal.*
m *Spada* at **Rome**), display his palette on its strongest side; the pictures mentioned before (p. 226 *i*) are also

more dignified and moderate in colour. Of the frescos those in the *a* Casino of the *Villa Ludovisi* (Aurora on the ground floor, Fame in the upper story) are especially powerful in colour; so also the Prophets and Sibyls in the cupola of the *b* *Cathedral* of **Piacenza**, including the Allegories on the Pendentives.

Among the Naturalists, the earliest, *Caravaggio*, from whom also Guercino learned indirectly, is certainly one of the best colourists. The strong cellar light, in which he and many of his followers love to place their scenes, indeed excludes the endless richness of beautiful local tones, which can only be conceived with the assistance of clear daylight; it is characteristic, besides this, that the Naturalists, in spite of all their preference for inclosed light, should so little enter into the poetry of chiaroscuro.* Caravaggio's histories of St. Mat- *c* thew in *S. Luigi de' Francesi* at **Rome** (last chapel on the left) are indeed so placed that one can hardly judge of the effect of colour, though this may have grown very much darker; but it is certain (also from his other works) that he intentionally aimed at the impression of harshness and gloom, and that the absence of reflections is an essential means for this. In Rembrandt, on the contrary, in spite of all the fastastic figures and costumes, there is a cheerful, comfortable tone, because the sunlight lights up and makes the whole space inhabitable, partly directly, partly by the golden vapour of the reflections.

Of Caravaggio's pupils, the two who were not Neapolitans, *Carlo Saraceni* and *Valentin*,* had the most colour, and were also tolerably conscientious. [By Saraceni: Stories of S. Benno in the *Anima* *d* at **Rome**, first chapel on the right, and first chapel on the left: Death of the Virgin in *S. M. della Scala* *e* on the left: [before his attractive bright Repose in Egypt, in the *P. Doria* at **Rome**, first gallery, No. *f* 32,† (see below) one is strongly reminded of the beginning of naturalism in painting in moderu German art]; by Valentin: Joseph Interpreting the Dreams, *Pal.* *g* *Borghese*; Beheading of the Bap- *h* tist, *Pal. Sciarra*: Judith in *Pal.* *i* *Manfrin* at **Venice**.

Spagnoletto is often hard and harsh in spite of his Venetian associations. He is so already in his horrible Bacchus of 1626 (*Mu-* *j* *seum* of **Naples**); his S. Sebastian (also there) is remarkable as the last picture of his painted with feeling, of the year 1651. His small figure of St. Jerome (*Uffizi*, Tri- *k* bune) appears to me the most Venetian. *Stanzioni* is much milder and tenderer; of the rest, *Salvator Rosa*, when he chooses, has the warmest light and the clearest

* Still we must recall his youthful works, which in their clear harmonious tone, principally golden yellow, betray the study of the Venetians (Giorgione); as the famous picture, the Gamesters, in the P. Sciarra; a Judith with the Maid, formerly in the Scarpa collection at La Motta near Treviso, now in England; also the splendid Woman playing on the lute in the Lichtenstein Palace in Vienna. Here too belongs, though a little later perhaps, the Conversion of Paul in figures of life-size, in the Pal. Balbi-Piovera at Genoa—a remarkable instance of his careful choice of a noble and ideal subject, which he afterwards drags down, *con amore*, into triviality and common-place. But in painting it is a master-piece. The *chiaroscuro* has the true artistic feeling, and is captivating in its charm—the shadows quite transparent, the drawing sharp, the execution most careful and irresistibly beautiful.—Mr.]

* [His name is not *Moyse*, which apparently is only the Italian transformation Mosiù, from the French "Monsieur."—Mr.]

† [This very picture, weak, flat, and uninteresting in its heads, is pretty certainly a copy by the hand of *Niccola Cassana*, from the original in Casa Martelli at Florence.—Mr.]

chiaroscuro (Conspiracy of Cati-
a line, *Pal. Pitti*, but else often pale and dull). *Calabrese* and several others have only a very external bravura of colour.

Pietro da Cortona is as great a colourist as any one can be without any serious conception of the subject. His colouring is in a high degree pleasing; in the large ceiling paintings, intended more for decorations than serious subjects, he first aimed at the impression most likely to tell upon the thoughtless idly wandering eye. The prevailing qualities are clearness of tone, sunny air, easy movement of the figures in illuminated space, a superficial agreeable chiaroscuro especially in the flesh tints. Ceiling pic-
b tures of the *Chiesa Nuova* at Rome (in the Sacristy, the Angels with instruments of martyrdom); dome of
c the colossal principal hall in the
d *Pal. Barberini*, a hall in the *Pal.*
e *Pamfili*, in the *Piazza Navona*; a number of ceilings in the *P. Pitti*; wall frescos in one of the halls there, in which his half-thoroughness is more repulsive than his former complete sketchiness. Among the easel pictures, perhaps
f the Birth of the Virgin (*Palazzo Corsini*) gives the most favourable idea of his colouring.

From him and from Paul Veronese proceeds the colouring of *Luca Giordano*, which, because of his indestructible cheerfulness, sometimes rises to a real joyfulness. In
g the Tesoro at *St. Martino* of Naples he painted the stories of Judith and the Brazen Serpent within forty-eight hours on the ceiling; his St. Francis Xavier baptizing
h the Savages (*Museum*) was completed in three days,—both in a manner which makes us envy something in his palette. His remaining pictures also (of which there is a selection in the Museum), though without any really firm outline, without any choice in forms or motives, yet exercise a great charm, chiefly through a certain careless absence of pretension (compared with the pretensions of Salvator and his friends), and through the whole pleasing appearance of life. His followers, at the best brilliant decorators with glowing colouring:—*Solimena*: the frescos of the Sacristies of *S. Paolo* and *S.* i
Domenico Maggiore, large history j
of Heliodorus inside above the entrance of the *Gesù Nuovo*; *Luigi* k
Garzi: frescos on the roof and front wall of *S. Caterina à For-* l
mello; *Conca*: large centre picture of the roof of *Sta. Chiara*, m
David dancing before the Ark of the Covenant; *Francesco de Murà*: large picture on the roof in *S. Severino*; *Bonito*: smaller picture on the roof in *Sta. Chiara*, &c.— n
After the decay of the local schools throughout Italy these Neapolitans travelled about as virtuosi of the expeditious style of painting, and also penetrated into Tuscany, after Salvator Rosa had already passed a great part of his life there. For instance, Conca in the *Hospital* o
della Scala at Siena painted the niche in the choir quite grandly with the story of the Pool of Bethesda; *Calabrese* covered the Choir and Cupola of the *Carmine* at Mo- p
dena with his improvisations, &c.

Among the Romans, *Sacchi* is in colouring more powerful and more solid than Cortona (the Mass of S. Gregory, and S. Ro- q
muald with his monks, *Vatican gallery*; Death of S. Anna, in *S.* r
Carlo à Catinari, altar on the left) *Maratta* with all his carefulness is here strikingly dull; single heads, like "la Pittura" in the *Pal. Cor-* s
sini succeed best, and are full of life and beautiful; his Madonna with the Sleeping Child, in the *Pal. Doria*, t
is also in colour a reproduction of Guido.

Of the Florentines, *Furini*, already

mentioned (p. 218) is incessantly striving to represent the flesh of his female nude figures more and more mellow and tender. (*Pal. Pitti*, Creation of Eve; *Pal. Capponi*, David and Abigail; *Pal. Corsini*, nude figures and mythological subjects.

The later Venetians (p. 212) at best borrow from Paolo; *Tiepolo* studies especially a silver tone.

FLEMISH AND SPANISH COLOURISTS.

After long observation perhaps our readers will agree with us that the greatest master-pieces of colouring which Italy possesses of this period are a few pictures by Rubens, Van Dyck, and Murillo. *Rubens* can be followed in Italy from his earliest period, that is from the time he settled there. The earliest one, a Trinity in the *library* at **Mantua** with the ducal family of Gonzaga as donors (unhappily spoilt and cut into two pieces), painted 1604-5, still shows some remains of his Flemish apprenticeship, as well as the strong influence of Tintoretto. The three large pictures in the choir of the *Chiesa Nuova* at **Rome** (painting of the Madonna surrounded by Angels, and two colossal paintings each of three saints) show how his peculiar characters and his colouring begin to work themselves free of the various manners by which he was surrounded; even in the Circumcision on the high altar of *S. Ambrogio* at **Genoa** he still struggles with the conception and colour of the Caracci:—he comes out almost quite himself in the S. Sebastian, from whose wounds angels are drawing forth the arrows (*Pal. Corsini* at **Rome**), and in the idyllic naïve Finding of Romulus and Remus (*Capitoline Gallery*); both pictures with yellowish tones in the flesh tints. The twelve half-length figures of Apostles (Casino Rospigliosi) I look upon as being genuine works of his nearly perfect period. Then the maturest and most splendid, the Allegory of War (*Pal. Pitti*), in which colour, form, and incident are felt to be inseparable.

The Holy Family with the cradle of basket-work there is strikingly glassy in colour and weak in tone, and pretty certainly a copy of the remarkable original possessed by the Marchese *Giacomo Spinola* at **Genoa**. Two remarkable pictures, on the other hand, are in the *Pal. Adorno* at **Genoa**—Hercules with the Apples of the Hesperides, and Dejanira with an old woman holding the garment of Nessus. Mars with Venus and Cupid in the *Palazzo Brigno-Sale* is a fine picture, in spite of all that displeases us.—Mr.]. Lastly, the great masterpiece on the high altar to the left in *St. Ambrogio* at **Genoa**, S. Ignatius curing a Possessed Person by his intercession, is in conception, form, and colour of a refined noble naturalism which immensely surpasses the Neapolitans: in the Saint, for instance, the Spanish nobleman is still represented; his expression is immensely brought out by the cunning indifferent character of the priests and chorister boys round him. The two large pictures in the Niobe room in the *Uffizi*, the Battle of Ivry and Henry IV.'s Entrance into Paris, should, as quite genuine impersonations of the best time, be distinctly preferred to most of the pictures of the gallery of Marie de Medicis in the Louvre; they show us the Prometheus of colouring as it were in the midst of the glow of creation. [The *gallery* of **Turin** possesses among many doubtful things (Holy Family; copy of the Brazen Serpent) a precious, beautiful sketch for the Apotheosis of Henry IV., somewhat smaller than that in Munich, and apparently also somewhat different from it. In

a the sacristy of *S. Maria Zobenigo* at **Venice**, a Holy Family of his school. —Mr.]

b Later works; *Pal. Pitti*, Nymphs in a wood, surprised by Satyrs.; the second Holy Family, perhaps a *c* copy. *Brera* at **Milan**, the Last Supper [a perfectly genuine picture, of excellent colouring, powerful, even somewhat coarse. The subject and the effect of light at night are not attractive. An excellent altar-picture, certainly for the most part by Ruben's own hand, is the Ascension of the Virgin in the *Pal.* *d Colonna* at **Rome**. All the remaining atelier-pictures, which could be cited in dozens, are not worth mentioning.—Mr.]

Among the portraits, there are jewels of the first rank: a lady of middle age, the painter's first wife, Elizabeth Brant, with a prayer- *e* book (*Uffizi*, No. 197); the artist himself, bare-headed, aristocratic-looking, dressed in black, with collar and golden chain (Uffizi); [better than either, the portrait of the painter by himself, in the collection of painters there. The picture of the so-called Four Law- *f* yers, *Pal. Pitti*, has something puzzling about it, since some parts (in the accessories and in the head of Grotius) are excellent, and others (especially the head of Ruben's brother) are weak, even coarse. The master may have left the picture unfinished. Genuine and early in the still hard and smooth manner of the master, but also unusually warm in the flesh tints, is the so-called Confessor of Rubens, with a peculiar cross or *g* disdainful expression, *Pal. Doria*, at **Rome**, second gallery, No. 50. *h* Philip IV., in full length, *Pal. Durazzo* at **Genoa**, is a distinguished picture of Rubens; only the canvas having been twice added to, is disturbing. There also is a beautiful half-length picture of a Knight of the Golden Fleece (round).—Mr.] Concerning many other portraits, I do not venture to judge.

Van Dyck is still more richly represented in Italy than Rubens; the number of portraits especially, left by him, mostly in Genoa, borders on the incredible. Except the genuine but early Deposition, painted in Italy, in the *Pal. Bor-* *i* *ghese* at **Rome**, room 15, No. 7 [with the very coquettish but charming Magdalene and the strikingly weak Madonna, distinguished by powerful colouring and beautiful light], he has left hardly any ideal subjects in Italy besides a few heads,—as the Madonna looking up (in *Pal. Pitti*), whose unusual *j* beauty perhaps betrays the influence of Guido. [Two genuine Holy Families, one larger and one smaller, are possessed by the *Pal.* *Balbi-Piovera* at **Genoa**. But far *k* the most beautiful is the Holy Family of five half-length figures in the *Turin Gallery*, No. 247, clearly *l* suggested by Titian, of glowing colour. Lastly, Christ with the two Pharisees (*Pal. Brignole*), sim- *m* ply a new edition of Titian's Cristo della Moneta; the head of Christ empty; those of the old men, on the contrary, excellent. The *Brera*, *n* too, possesses a life-size Madonna with S. Antony,—by no means an insignificant picture; and the *Accademia S. Luca* at **Rome**, a Holy Family *o* with two Angels playing on musical instruments,—originally excellent, but unfortunately much injured.

With regard to Van Dyck's portraits, **Turin** stands first. The *p* Prince Thomas of Savoy, on a white horse, is one of the grandest portraits ever painted; the three children of Charles I. are among the best; also a Clara Eugenia in the dress of a nun is excellent (No. 300). In **Genoa**, also, after excluding the non-genuine and the imitations,* the palaces of the old

* [The name of Van Dyck is borne by

nobility of the Republic possess an astonishing number of works of his hand, unfortunately many of them irreparably spoiled; thus in great part the valuable portraits of the Pal. Brignole-Sale, of which the best are—a young man in Spanish costume, with a twisted column; Geronima Sale Brignole, with a little daughter; the equestrian portrait of Antonio Giulio Brignole, bowing, with his hat in his right hand, his wife with a rose in her right hand. (The two female portraits very much injured. In the
a *Pal. Filippo Durazzo* (Strada Balbi), three genuine portraits in one room; among them the most beautiful which Genoa possesses, the lady seated, in white silk, with two children in blue and gold; the excellent picture of the three children coming quickly forward with a little dog; last, a youth dressed in white on a chair, with a parrot, monkeys, and fruits (the accessories obviously by *Fr. Snyders*). In
b the *Pal. Balbi*, observe a young lady with a peculiarly saucy air, with red hair, in which is placed a white feather. The Marchese *Giorgio*
c *Doria* has the beautiful, though unfinished, portrait of a "Bride" in a cherry-coloured velvet dress, with garden background; and the elegant three-quarter picture of a young lady with a fan, in black.
d The *Cattaneo* family possesses, indeed, in one of their palaces (Casa Casaretto), not less than eight genuine portraits by Van Dyck, only all, for the sake of the frame, somewhat enlarged.
e [In the *Brera:* three-quarter length of a blonde young Englishwoman, excellent.—Mr.]
f In the *Pitti:* Cardinal Bentivoglio, whole-length, seated, extremely elegant and aristocratic, a marvel of painting [unfortunately the background insufficiently worked up, and become very brown—]; the half-lengths of Charles I. and Henrietta of France might be repetitions [hardly to be ascribed to Janson van Keulen.—Z.] *Uffizi:* an aristocratic lady, of his g later paler palette: the equestrian portrait of Charles V., elevated by beautiful and not obtrusive symbolism to an ideal historical height. [Yet one sees in the head that the artist had not nature before his eyes. There, also, the half-length picture of John de Montfort. Certainly genuine, but dirty and ill-favoured.—Mr.] [His portrait, said h to be by himself, in the *gallery* of *Painters' Portraits*, is not genuine. —Z.] In the *Pal. Colonna* at **Rome**: i the equestrian portrait of Don Carlo Colonna, wherein the symbolism is too evident; and Lucretia Tornacelli-Colonna, a whole-length. [Both insignificant. Better, though somewhat tame, Marie de Medicis with two roses in her hand, in the *P. Borghese;* lastly, in the *Capitoline collection*, the splendid double k portrait of the poet Thomas Killigrew and Henry Carew (half-length figures).—Mr.]

Numerous portraits of other excellent Netherlanders (*Franz Hals? Mirevelt?*) are divided in the galleries between these two names; *Pal. Doria* in **Rome**, second gallery, l No. 37, and elsewhere [as also these masters, *Hals, Mirevelt, Ravestyn Van der Helst, D. Mytens, Grebber, Cornelis Jansens van Keulen*, &c., are confounded together.—Mr.]

Single works of *Snyders, Jordaens*, and other pupils, are found in the *Uffizi* and in the *Turin Gal-* m *lery*. We will linger for a time over the portraits: We shall speak further on of genre and landscape.

Rembrandt has some genuine portraits, worthy of admiration for colour and light; his own well-

pictures of *Giov. Bernardo Carbone, Benedetto Castiglione, Micchele Fiammingo, Cornelis Wael, Giov. Rosa, Giov. Andrea Ferrari*, &c.—Mr.]

known face (*Pal. Pitti*, between the Doni couple, by Raphael; also the old Rabbi (there too), of his latest period: in the *Uffizi* (Portraits of Painters), the portrait in a dressing-gown is better than the stout half-length with cap and chain, which is a mere repetition of one of the excellent portraits of old men in *the Museum* of **Naples**. [The Brera also possesses a female half-length portrait in the well-known early manner of Rembrandt, signed with his name and the year 1632. Of other subjects: a genuine Holy Family, in the *Uffizi*, No. 922. In **Turin** there is not one genuine Rembrandt.] The Sacrifice of Isaac, in *Pal. Doria* at **Rome**, second gallery, No. 26, is by one of his followers, *Gerbrand van den Eeckhout*. [Undoubtedly by *Jan Livens*.—Mr.]

In the *Museum* at **Naples**, a three-quarter length portrait of a young Senator, and a half-length, both excellent, are ascribed to *Mirevelt*. In the *Pitti*, the (probably Dutch) portrait of a young man, and in the *Uffizi* the excellent head of the sculptor Francavilla, are ascribed to the younger *Pourbus*. In the *Pitti*, by *Peter Lely* (*Peter van der Faes*), Cromwell conceived with great depth and truth, on the intellectual as well as on the coarse side, with a shade of anxiety [but yet somewhat feeble in drawing, wanting in power and tone.—Mr.]; the other portraits by Lely, in the Niobe room in the *Uffizi*, are not equal to this work.

A glance at the collection of painters in the *Uffizi* is sufficient to convince us of the great superiority of the Netherlanders. The Italians of the seventeenth century endeavour in their portraits to express above all things a certain spirit, a certain energy; and thereby fall into showiness or pretentiousness; the Netherlanders (here indeed we have only inferior examples) give the complete picture of life, also the moment and its tone of feeling; by means of colour and light, they also elevate the portrait to the height of a general type. (The French portraits, from *Lebrun* onwards, in this collection are interesting by their careless and yet so good natured and refined expression of countenance.)

A Fleming, *Sustermans* of Antwerp (1597—1681), passed his life at Florence, and produced here a number of really excellent portraits, which often approach Van Dyck [and still more Velasquez]. Many likenesses of the reigning family; also one of the Grand Duchess Victoria with the Crown Prince, represented as the Virgin and the Child: a Danish Prince among others in the *Pitti*;—others, among them Galileo, in the *Uffizi*;—also in the *Pal. Corsini* and *Guadagni*, &c.). The portraits painted in Florence by *Salvator* may have been inspired by him, or else by Rembrandt; thus in the Pitti his own and the three-quarter length of a man in armour, which could never have been produced but for Rembrandt. Other Italians also in their portraits almost openly acknowledge foreign models: *Cristofano Allori* (in the portrait of a Canon, *Pal. Capponi* at **Florence**), adopts Velasquez; the Venetian *Tiberio Tinelli* Van Dyck or Murillo as a model (*Uffizi*; portrait of an intellectual *bon vivant* with a laurel branch; *P. Pitti*; an elderly noble [somewhat weak and watery in the flesh tints, but undoubtedly a genuine portrait by *Van Dyck*.—Mr.] *Academy* of **Venice**: the portrait of the painter?) One has most chance of finding an original conception among the first Bolognese; portraits by *Domenichino* (*Uffizi*: *Pal. Spada* at **Rome**) and *Guercino* (*Gallery* of **Modena**) are free yet dignified and

historical. The so-called Cenci, professedly by *Guido*, in the *P. Barberini*, is a pretty head, which charms us by its mysteriousness. [Much romance has been collected round this picture. At all events the head, as it still hangs there, quite exemplifies the dexterous handling of Guido's pencil.—Mr.] A youthful picture of *Carlo Dolci* (*Pal. Pitti*) is one of his best works. [Excellent and unusually attractive also is Dolci's own portrait at the age of fifty-eight in the collection of the *Uffizi*.—Mr.]; also the portrait of a priest in the *Borghese Gallery*, by *Sacchi*. The noble, truly historical portrait of *Poussin* (*Casino Rospigliosi*) is superior to all those last mentioned. [Copy from the original in the Louvre.—Mr.]

The great Spaniards, whose colouring and conception were influenced by Titian as much as were the Flemings (but less than the latter by Paolo) are only represented in Italy by single scattered works. *Murillo's* Madonna in the *P. Corsini* at **Rome** is not only most simple and pleasing in the characters of the Mother and Child, but (though in part very slight) a marvel of colour. The two Madonnas in the *Pitti* do not attain this loveliness of tone; the one which is most studied (the child playing with a garland of roses) is also in the painting less life-like. By *Velasquez* there are only portraits; in the *Uffizi* his own, almost too obviously intended to be noble, and the powerful equestrian portrait of Philip IV., with grooms and allegories in an open landscape, painted with extraordinary mastery of colour and tone [the latter seems doubtful, and more probably the work of some scholar of Rubens.—Z.]; in the *Pitti*, a gentleman with passionate features, his long aristocratic hand on the hilt of his sword; in the *P. Doria* at **Rome**, Innocent X. seated—perhaps the best papal portrait of the century. [The *Capitoline collection* possesses a real treasure, far too little esteemed, in the half-length portrait of a young man with whiskers and moustaches, serious, wonderfully living, and modelled as if with the breath. All Velasquez's greatness as a portrait-painter is shown in this simple head, the work of his early years. Less striking, but, as it appears to me, also genuine, is the female portrait at **Parma**, although it has a certain hardness, black by the side of bright lights. But the hand with the three rings, which holds the white pocket handkerchief, is unequalled in pictorial treatment and the brilliant clearness of the tone of colour.—Mr.] The Murillos and Velasquez in the *Gallery* of **Parma** are hardly to be received; of the two at **Turin** the half-length of Philip IV. is most probable.—There is a Pietà by *Sanchez Coello* in *S. Giorgio* at **Genoa**, first altar on the left of the choir.

THE COMPOSITION OF THE MODERN SCHOOL.

In all undertakings of an ideal kind this modern painting fails in the highest aims, because it attempts too much direct representation and illusion, while yet, as the product of a late period of culture, it cannot be sublime by simple ingenuousness (*naïveté*). It aims at making all that exists and occurs real; it regards this as the first condition of all effect, without counting on the inner sense of the spectator, who is accustomed to look for emotions of quite a different kind.

The realization of movement in space, as it was observed in Cor-

reggio and copied from him, had already made art indifferent to all higher arrangement, to the simply grand in construction and the contrast of groups and single figures. *Guido Reni*, through his sense of the beautiful, most preserved the architectonic impression. His grand
a Madonna della Pietà (*Pinacoteca* of **Bologna**) owes its strongest effect to the symmetrical construction of the lower as well as of the upper group; the same is true of the picture of the Crucified Saviour and his followers: the noble and grand treatment, the beautiful expression, alone would not suffice to assure to those works their quite exceptional position. (Another Crucifixion by Guido, without the persons round), but also of great value
b in the *Gallery* of **Modena**.) The
c Assumption at **Munich**, the Trinity
d over the high altar of *S. Trinità*
e *de' Pellegrini* at **Rome**, give further proof of this; even the sketchy work of the second manner, the Caritas (Pinacoteca of Bologna). *Lodovico Caracci's* Transfiguration (also there) and the Ascension of
f Christ (high altar of *S. Cristina* at **Bologna**) are really pleasing only on account of this architectonic element. *Annibale's* Madonna in a niche, on the pedestal of which lean John the Baptist and Catherine, from the same cause (as well as its forcible painting) produces a great effect, in spite of the common and not very noble forms; the same elements of life appear in the similar
g large picture of *Guercino* in the *Pal. Brignole* at **Genoa**. (Guercino in a beautifully painted picture, *S.*
h *Vincenzo* at **Modena**, second chapel on the right, misses the right thing; his God the Father blessing, a half-
i length figure, in the *Turin Gallery*, appears to be inspired by Guido's Trinity.) Even the symmetry set in movement, the processional parts, in short, all that keeps down the pathos which in this school so often causes confusion, is capable of producing most excellent effect; of this kind are the two colossal pictures of *Lodovico Caracci*, in the *Gallery* at **Parma** (formerly side
j pictures of an Assumption), especially the Burial of the Virgin, where the ceremonial, fixing the attention chiefly on the masterly foreshortening of the body, entirely puts the subjective pathos into the background. *Domenichino* also, whose composition is so extremely unequal in his Death of S. Cecilia, *S. Luigi* at **Rome**, second chapel on
k the right, gives a splendid example of severe and yet beautifully developed symmetry. Of the two pictures of the last Communion of St. Jerome (*Agostino Caracci; Pina-*
l *coteca* of **Bologna**;—*Domenichino;*
m *Vatican Gallery*), that of Domenichino has the great merit, that the two groups (that of the Priests and that of the Saint), are as it were measured trait for trait against each other, so that movement and repose, ornament and flowing drapery, giving and taking, &c., mutually bring each other out; besides this, the figure of the Saint is as it were imbedded in the piety and devotion of his attendants, and yet kept quite free before the eye. *Nicolas Poussin*, the greatest admirer of Domenichino, often goes too far, so that his groups appear constructed on purpose. (Rest during the Flight, *Academy* of **Venice**.) [A copy, and
n perhaps not quite exact.—Mr.] Sometimes the Milanese surprise us, wild as their composition may be, by a grandly felt symmetrical arrangement. Observe in the *Brera* the large picture of *Cerano-*
o *Crespi* (Madonna del Rosario); in the *P. Brignole* at **Genoa**, the S.
p Carlo borne to heaven by angels, by one of the *Procaccini*, a striking picture, however naturalistic may be the struggles of the angels; in the *Turin Gallery*, the Madonna
q adored by S. Francis and S. Carlo,

represented in a characteristic manner as a statue, by *Giulio Cesare Procaccini* : — *Sassoferrato* in his beautiful Madonna del Rosario
a (*S. Sabina* at **Rome**, chapel on right of choir) followed the old severe arrangement, with full intention.

Far the greater number only acknowledge the higher laws of composition yet in a limited degree, and the Naturalists hardly at all. Even with the best of the Bolognese, a fine nude figure (if possible, artistically foreshortened in the foreground) is sometimes worth all the rest of the picture; some of them carefully seek out such occasions (*Schidone's* S. Sebastian, whose wounds are gazed at by
b gypsies, in *the Museum* at **Naples**). The Naturalists desire really nothing but the moment of passion.
c *Caravaggio's* Deposition (*Vatican Gallery*), always one of the most important and solid pictures of the whole school, is for the sake of the unity and force of expression as a group made quite on one side. How coarsely Caravaggio could compose and feel when he did not care for expression, the Conversion of St. Paul (*S. M. del Popolo* at
d **Rome**, first chapel on the left of the choir) shows, where the horse nearly fills the whole of the picture. *Spagnoletto's* chief picture, the Descent from the Cross, in the Tesoro of
e *S. Martino* at **Naples**, is unpleasing in its lines, which certainly one may pass over for the sake of the colour and the impressive, though by no means glorified sorrow.

EXPRESSION AND ARRANGEMENT.

We must now endeavour to examine this question of expression and emotion, to which modern painting sacrifices so much, according to its subject and its limits. We begin with the narrative pictures of sacred subjects (Biblical or legendary), without confining ourselves strictly to any particular arrangement. Even the altar-pieces after Titian often have a narrative subject; everything is quite welcome which is in any way impressive.

In *S. Bartolommeo à Porta f Ravegnana* at **Bologna** (on the fourth altar on the right), is one of the finest pictures of *Albani*, the Annunciation; Gabriel, a beautiful figure, flies eagerly towards the Virgin. (Compare the colossal fresco of *Lodovico Caracci* over the choir of *S. Pietro* at **Bologna**.) The g Birth of Christ, the Presepio, formerly always naïvely represented, had, through Correggio's "Notte" become a subject for the highest degree of expression and effect of light. (The last we find reproduced, for instance, in two of the better pictures of *Honthorst* in the *Uffizi*, according to his capa- h city.) How entirely *Tiarini*, for instance, misunderstood the calm, idyllic feeling of the scene in a picture otherwise excellent (*S. Salvatore* at **Bologna**, left transept). i He paints it on a colossal scale, and makes Joseph point rhetorically to Mary, as if to call the attention of the spectators. The adorations of shepherds and kings are usually treated more indifferently; among others by *Cavedone*, who, with all his merits, brings the ordinary element very much forward. (*S. Paolo* j in **Bologna**, third chapel on the right.)

An Adoration of the Shepherds by *Sassoferrato* (*Naples Museum*), k gives just the cheerful effect, which is especially his element,—a peculiar instance in this age of sentiment. Of the stories of the personages belonging to the Holy Family the pathetic subjects, especially deathbeds, are treated in preference; the death of S. Anna (by *Sacchi*, in *S. Carlo à Catinari* l at **Rome**, altar on the left), the Death of S. Joseph (by *Lotti*, in

[a] the *Annunziata* at **Florence**, Cap. Feroni, the second on the left; by [b] *Franceschini*, in *Corpus Domini* at **Bologna**, first chapel on the left). *Caravaggio*, on the contrary, who often intentionally represented sacred subjects in an every-day manner, paints (in a picture in the [c] *P. Spada* at **Rome**) two hideous seamstresses, which signify the education of the Virgin by S. Anna. [d] in the *P. Corsini*; also a "Weaning the Child" in his coarsest manner. We feel in the various "Births" [e] (*Lodovico Caracci*, Birth of John, *Pinacoteca* of **Bologna**, a late resolute, grand picture), even unconsciously, the disadvantage which they were under since the time of Ghirlandajo: then the principal conception was ideal, the details individual; now the principal idea was prosaic, the details commonplace. (The now rather dull-looking pictures of *Agostino* and *Lodovico*, in [f] *S. Bartolommeo di Reno* at **Bologna** (first chapel on the left), Adoration of the Shepherds, Circumcision and Presentation, must have been peculiarly impressive.) Among the stories of the childhood of Christ, which now are much arranged in a sentimental point of view, the Rest during the Flight always keeps the first place, and in this Correggio's Madonna della Scodella (*antea*) gives the tone. A beautiful little sketch by *Annibale* in the [g] *Pitti*, for example, shows this clearly; also the same thing in *Bonone's* excellent frescos in the [h] choir of *S. Maria in Vado* at **Ferrara**. Amongst others *Saraceni* again attains the true idyllic story, though in the "baroque" manner. (Pic- [i] ture in *Pal. Doria* at **Rome**, first gallery, No. 32: the Mother and Child are asleep, an angel plays the violin, and Joseph holds the notes.) With most painters the scene becomes a great angelic court in a wood; so it is in the splendid picture (mentioned *antea*) by *Rutilio Manetti*; but it is altogether amusing to see what a late Neapolitan has made out of it. (Picture of *Giacomo del Po* in the right transept of S. Teresa at [j] Naples, above the *Museum*.) The scene takes place on an island in the Nile. Joseph awakes; there is a heavenly court; the Madonna speaks to an angel, who offers a skiff, and commits the child to the admiration and adoration of numerous angels of various ranks; the elder among them teach the younger, &c, In other scenes of the childhood of Christ, *Sassoferrato* alone is almost always naïve and sentimental: a Holy Family in the *Pal. Doria* at **Rome**: Joseph's car- [k] penter's work-shop, where the child Christ sweeps the shavings, in the *Museum* at **Naples**. Among [l] the Bolognese sometimes the treatment properly belonging to Christ is transferred to the boy Christ in not quite a sound manner, as, for instance, in a picture by *Cignani* (*S. Lucia* at **Bologna**, third altar [m] on the left), where the Bambino, standing at his mother's knee, rewards S. John and S. Teresa with garlands. In *Albani* (*Madonna* [n] *di Galliera* at **Bologna**, second altar on the left), the presentiment of the Passion is expressed by the child Christ looking up with emotion to the cherubs floating above with the instruments of martyrdom (like playthings); at the foot of the steps are Mary and Joseph; above God the Father, sad and calm. Of the numberless pictures of Joseph one by *Guercino* is good (*S. Giovanni in* [o] *Monte* at **Bologna**, third chapel on the right); the child holds out to his foster-father a rose to smell.

A scene such as Christ among the Doctors (*antea*, note) must in the naturalistic treatment become still more perplexing than it already is in itself. *Salvator Rosa* (*Naples* [p] *Museum*) paints the most brutal people round the helpless child.

Special pictures of the Baptism and the Temptation will be mentioned later. The miracles of Christ are almost entirely replaced by the miracles of the Saints; in the Marriage at Cana the miracle is very little brought out (a pleasing large genre picture of this subject by *Bonone*, Ateneo at Ferrara). The Driving out the Buyers and Sellers from the Temple has been represented by *Guercino* in an indifferent picture (*Pal. Brignole* at [a] **Genoa**); it is more instructive to see, in the great fresco representation of this scene which *Luca Giordano* has painted at Naples over the [b] portal of *S. Philippo à Gerolomini*, with what delight the Neapolitan depicts such an execution. Of the representations of the Resurrection [c] of Lazarus, that by *Caravaggio* (*Pal. Brignole* at **Genoa**) is one of the remarkable productions of the less refined naturalism. The Last Supper is undignified, whether it is treated as a genre picture or as an emotional scene. The large picture of *Alessandro Allori* [d] (*Academy* at **Florence**) may be called a beautifully painted, lifelike after-dinner scene. With *Domenico* [e] *Piola* (*S. Stefano* at **Genoa**, in the building joined on on the left) there is no want of pathos of all kinds; but the "Unus Vestrum" is lost in a studied effect of light and in the additions (beggars, attendants, children, also a row of cherubs floating down). In the choir of [f] *S. Martino* at **Naples**, besides the large Birth of Christ by *Guido*, four colossal pictures of this species are to be found, whose authors, though some of them are famous, do not here appear at their best: *Ribera*, the Communion of the Apostles; *Caracciolo*, the Washing of the Feet; *Stanzioni*, Last Supper with many figures; *Heirs of Paolo Veronese*, Institution of the Eucharist (so says Galanti, whom, for want of clear recollection, I must follow) [according to Murray, the Eucharist by *Carlo Cagliari*]. Of the scenes of the Passion (apart from single figures, like the Ecce Homo, the Christ Crucified), it is chiefly the moment of emotion in the special sense, which is represented a thousand fold; the Pietà, the body taken down from the cross and surrounded by Mary, John, Mary Magdalene, and others. The original types of Titian and Correggio justified them, and excited them to the highest climax of feeling. As with the scene under the cross, here also, according to the realistic principle, the Madonna is almost always fainting; that is, the moral element must be made equal with the pathological. Where this trait is excluded, as, for instance, in the pictures which only represent the Madonna with the dead body on her knees (*Lod. Caracci*, in the *Pal. Corsini* at [g] **Rome**; *Annibale*, in the *Pal. Doria* [h] and in the *Naples Museum*), the [i] impression is far purer. The most important of these more complicated representations is certainly the Madonna della Pietà of *Guido* (*Pinacoteca* of **Bologna**), already [j] mentioned for its arrangement (*antea*); unfortunately, he had not the courage to transfer this scene, like Raphael his Transfiguration, into a distinct upper space arranged for a second point of view (as on a hill), but gives it as if painted on a tapestry hanging above the kneeling saints,—a picture within a picture, only to keep to the reality of the space. The Pietà of *Stanzioni*, over the porch of *S. Martino* at [k] **Naples**, is splendid even in ruin; equal to the most feeling pictures of Van Dyck, and in its noble keeping and foreshortening of the dead body excelling all Neapolitans, including Spagnoletto (*antea*). *Luca Giordano* (picture in the *Museum*), who here endeavours to [l] be intense, at least does not sur-

round the body with Caravaggesque gipsies, but with good-natured old mariners. Among the Depositions those of Caravaggio have already been mentioned; a picture of *Annibale* in the *gallery* at **Parma** is of the time when he entirely followed Correggio. Of the scenes after the Resurrection *Guercino* painted the Thomas, who not only touches the wounds of Christ, but thrusts in two fingers (*Vatican Gallery*). One asks oneself who could be the spectator who would find pleasure in so coarse a realization and such ignoble characteristics? But it is possible to be far more vulgar still. The *Capuccino Genovese* has conceived the same story (*Pal. Brignole,*) as if the *dramatis personæ* were deciding a wager. The Ascension of Christ almost always gives way to that of Mary, of which we shall speak further on.

MARTYRDOMS.

In the incidents of the lives of the Saints the moments of emotion and movement are made as prominent as possible.* A great picture of this kind is the Resurrection of a boy by S. Dominic, by *Tiarini* (chapel of the Saint, in *S. Domenico* at **Bologna**, on the right): this is filled with all degrees of reverence and adoration. Opposite, on the left, is the masterpiece of *Lionello Spada;* S. Dominic burning the heretical books, an outwardly passionate action, the development of which in grouping and colour is the best that can be got out of so decided a naturalist. But historical scenes of this kind only take up a small space alongside of the principal subjects of this time; which often enough are united in one picture, the martyrdoms and the heavenly glories.

For the martyrdoms, which, in the mannerist time (*antea*), had decidedly taken a fresh and firm hold in art, there existed a glaring precedent by Correggio (*antea*). All painters vie with each other in being impressive in the horrible. *Guido* alone in his Massacre of the Innocents (*Pinacoteca* of **Bologna**) retained some moderation, and did not represent actual slaughtering. He personified hardness in the executioners, but not bestial ferocity; he softened the grimace of lamentation, and even by beautiful truly architectonic arrangement, and by nobly-formed figures, elevated the horrible into the tragic; he produced this effect without the accessories of a heavenly Glory, without the doubtful contrast of ecstatic fainting at the horrors: his work is certainly the most perfect composition of the century as to pathos. (The Crucifixion of Peter, in the *Vatican Gallery*, looks as if painted against the grain.) But even *Domenichino*, usually so mild and delicate in feeling, what a butcher he becomes in some circumstances. To begin with his early fresco of the Martyrdom of S. Andrew (in the middle one of the three chapels near *S. Gregorio*, at **Rome**), was it choice, or a happy chance, that his fellow pupil, *Guido* (opposite), should represent the procession to the judgment seat and the splendid moment when the Saint sees the cross afar off, and kneels down in the middle of the procession? *Domenichino*, on the other hand, paints the very rack itself, and uses, to make this and other similar scenes enjoyable, spectators of them, especially women and children, obviously taken from Raphael's Heliodorus; his Mass of Bolsena, Gift of Rome, Death of Ananias, Sacrifice at Lystra, &c. (*antea*); from Domenichino

* One especial source of such inspirations was to be found in the frescos, now destroyed, in S. Michele in Bosco, a Bologna.

onwards these motives descend to most of the works of his successors. In his Martyrdom of S. Sebastian (choir of *S. M. degli* [a] *Angeli* at **Rome**, on the right) he even makes his horsemen rush against these spectators, and thereby quite divides the interest. Most repulsive, as well as unpleasantly painted, are his Martyrdoms in the [b] *Pinacoteca* at **Bologna**; in the Martyrdom of S. Agnes, the stabbing on the pile of wood, with its accessories, makes the harshest possible contrast with all the violin-playing, flute-blowing, and harping of the angelic group above; the Death of S. Peter Martyr is only a new edition of that of Titian; the Institution of the Rosary I confess myself to be incapable of understanding at all: among the female characters and angels, the nice soubrette-like little head with the little red nose, special to Domenichino, is especially prominent. Such examples could not but find followers in Bologna itself. *Canuti*, an excellent scholar of Guido, has [c] a painting in *S. Cristina* (fourth altar to the right) of the ill-treatment of the Saint by her father, which one must see, for it is beyond description. *Maratta* also, formerly Guido's faithful admirer, in such cases prefers to take his inspiration from Domenichino's S. Sebastian (Martyrdom of S. Blasius, [d] in *S. M. di Carignano* at **Genoa**, first altar on the right). *Guercino* is in his martyrdoms more tolerable than one might expect. (*Gallery* of [e] **Modena**: Martyrdom of S. Peter, principal picture. *Cathedral* of [f] **Ferrara**, transept to the right: Martyrdom of S. Lawrence, well worthy of restoration.) By the Florentine *Cigoli* there is in the [g] *Uffizi* a Martyrdom of S. Stephen, painted with wonderful technical excellence, where he is already being stoned and trodden underfoot in the presence of calm Pharisaical spectators. *Carlo Dolci's* S. Appollonia (*Palazzo Corsini*, at **Rome**) is [h] satisfied with presenting to us the pincers with one of her teeth torn out in the most delicate manner possible.

The Naturalists proper are in such cases truly horrible. *Caravaggio* himself shows us in one single head the whole false tendency of naturalism: we mean his Medusa, in the *Uffizi*. Always [i] desirous of a momentary expression, and on this very account indifferent to the deeper lasting impression (which in his Deposition he did succeed in attaining), he paints a female head at the moment of beheading; but might not this, for instance, look just so if a tooth were torn out? The element of horror, as it is conceived by this school, necessarily rouses rather disgust than deep emotion.

Sometimes he endeavours to excite horror by the representation, true to nature, of spilt blood: his Martyrdom of S. Matthew (*S. Luigi*, at **Rome**, last chapel on the [j] left) becomes almost ridiculous through its accessories. His pupil *Valentin* has too much cleverness to follow him in this line: in his Beheading of the Baptist (*P. Sciarra* at **Rome**), the interest of expression [k] takes the place of that of horror. The same scene, the best picture by *Honthorst*, in *S. M. della Scala*, at **Rome**, on the right, leaves us almost [l] unmoved. Others, on the other hand, paint as crudely as possible. Subjects like the murder of Abel (by *Spada*, in the *Naples Museum*), [m] by *Elis. Sirani, Turin Gallery*; the [n] Sacrifice of Isaac (by *Honthorst*, *P.* [o] *Sciarra*, at **Rome**), are now treated in the true hangman style, but especially the heroism of Judith, for which a certain *Artemisia Gen-* [p] *tileschi** possessed a sort of mono-

* [*Artemisia Gentileschi*, daughter of the excellent Orazio Gentileschi, with whom she lived many years at the Court of

a poly (*Uffizi; Pal. Pitti; Pal.* *b* *Sciarra*); the *Cavaliere Calabrese* also did all that was possible in *c* such subjects. (*Naples Museum*). We pass over other legendary martyrdom scenes. By a singular chance the first Roman commission of importance which *Nicolas Poussin* received was the Martyrdom of S. Erasmus, whose bowels were torn out of him. (Painted for S. Peter's, now in the *Vatican* *d* *Gallery*). He produced a work which, as regards art, is among the best of the century. (A small original replica [or perhaps more probably the original sketch by the *e* master.—Mr.] in the *Pal. Sciarra*).

CEREMONIAL TREATMENT OF SACRED SUBJECTS.

While all limits of this kind are broken down for the sake of giving an impression of reality supposed to be effective, the same painters (some of them bearing the title of Cavalieri) endeavour to introduce into sacred subjects the good style and the measured forms of contemporary society. (Comp. Parmegianino, *antea*.) The angels especially are now brought up to represent an aristocratic attendance, to form the court of the sacred personages. In *f* the *Refectory of the Badia* at **Fiesole** we cannot see without amusement how Christ is waited on by angels after the Temptation; but in *Giovanni da S. Giovanni*, who painted the fresco, such things always seem naïve. The angels in the great Baptism of Christ by *Albani* (*Pinacoteca* of **Bologna**) are *g* already much better trained: one remembers involuntarily, in the midst of their service, how in mediæval pictures the angels who hold up drapery have still time and feeling to spare for adoration. One sees Cherubs as lacqueys, waiting outside the scene, in a "Marriage of S. Catherine" by *Tiarini* (also *h* there); besides the saints above named, S. Margaret and S. Barbara also assist at the ceremony: the good Joseph in the meantime converses in the foreground with the three little messengers who have in charge the wheel of S. Catherine, the dragon of S. Margaret, and the little tower of S. Barbara. A certain ceremonial was usual in the Venetian presentation pictures (*antea*). But now such things appear in pictures as a visit of condolence by all the Apostles to the mourning Madonna: Peter, as speaker, kneels and wipes away his tears with a pocket handkerchief (painted by *Lod. Caracci*, as ceiling picture in the Sacristy of *S. Pietro* at *i* **Bologna**). Or S. Dominic presents S. Francis to the Carmelite S. Thomas, in which the polite curiosity is quite evident which is suitable in such circumstances. (*Lod. Caracci*, in the *Pinacoteca*.) *j* How quite differently does the XVth century give such a meeting of saints. In the Coronation of the Virgin by *Allesandro Allori* (*agli* *Angeli, Camaldolese*, in **Florence**, *k* high altar), the Virgin kisses her son's right hand most respectfully. Also S. Antony of Padua does not always receive the child in his arms, but it is merely held out to him that he may kiss its hand (picture by *Lod. Caracci*, *Pinacoteca* *l* of **Bologna**).

Charles I. of England, highly honoured and favoured especially for her portraits, does not deserve such a slighting epithet. The choice of the subject is, indeed, remarkable, but it is conceivable that the heroism of the widow of Bethulia had something attractive in it. We find it three times in Florence alone, once in the Uffizi, twice in the Pitti, where is also a charming figure of Mary Magdalene. The century produced little to compare in careful and affectionate execution, in clear colour and striking chiaroscuro, with the works of Artemisia. The same qualities distinguish the famous life-size Annunciation of *Orazio*, in the Turin Gallery. On the other hand, indeed, the merit of the composition in both is small, and the characters are decidedly not noble.—Mr.]

SINGLE FIGURES.

We now turn to those pictures in which mental expression predominates over the narrative element, then to pass into the treatment of the supersensual.

The expression of longing ardour, ecstatic adoration, of self-forgetfulness in joy and devotion, was by the great masters of the golden time reserved for a few rare occasions. Perugino indeed already began to make capital out of it, but Raphael only painted one Christ like that in the Transfiguration, only one S. Cecilia; Titian only one Assumption like that in the Academy of Venice. Now, on the contrary, this expression becomes a chief element of the emotion without which painting seems unable to exist.

Now begins an enormous increase in the single half-length figures, which were painted by the earlier schools for a different purpose; for instance, in Venice, as beautiful life pictures. Now their chief value lies in the opportunity of producing an elevated impression without further motive. The half-length sentimental figure henceforth becomes a recognised style. (An earlier single example with certain followers of Lionardo, *antea.*) Next, instead of a simple head of Christ, we have always the head crowned with thorns, the Ecce
a Homo. (*Pal. Corsini* at **Rome**, by *Guido*, *Guercino*, and *C. Dolci*;
b *Pinacoteca* at **Bologna**, the excellent chalk drawing of *Guido*; *Turin*
c *Gallery*, remarkable Ecce Homo by *Guercino.*) The motive, as it was given, is originally derived from Correggio; but the reproduction may sometimes be called free, elevated, and thoughtful. Among the Madonnas the pictures of the Mater Dolorosa become more numerous. The many half-length figures of Sibyls, of which the best by *Guercino* and *Domenichino* are scattered in and out of Italy, bear mostly the expression of heavenly longing, *antea*). For prophets and saints of all kinds there were special workshops. *Spagnoletto* and *Carlo Dolci* worked at the same things in a very different manner, and yet very much to the same purpose. The first may be followed out in the *Galleries* of **Parma** and **Naples**; the d latter in the *Pitti*, in the *Uffizi*, and e especially in the *Pal. Corsini* at **Florence**, where also we become f acquainted with his imitator, *Onorio Marinari.* Dolci's sentimentalism, his conventional devotion, with drooping heads and turned-up eyes, his black shadows and smooth lights, his over elegant position of the hands, &c., must not make us forget a remarkable inborn sense of beauty, nor the care and melting tone of the execution. Of the Neapolitans, *Andrea Vaccaro* (*Naples* g *Museum*) has the most seriousness and dignity in such pictures, as he shows by keeping some measure, even in his Murder of the Innocents (his best picture besides the Christ Crucified with his followers, in the *Trinità de' Pellegrini*). h

Whether the personages represented be sacred or profane, makes little difference on the whole. Lucretia, Cleopatra, also Judith, where she looks ecstatically upwards (*Guercino*, in the *Pal. Spada* at **Rome**), the victorious David at a i similar moment (*Gennari*, *Pal.* j *Pitti*), even Cato stabbing himself (*Guercino*, *Pal. Brignole* at **Genoa**), k and other such, only display other instances of the same feeling.

Whole length, or nearly whole length figures, represented singly, become very common, for the sake of this expression. S. Sebastian stands at their head. I think the best pictures have already been named (*antea*), among which the *Guercino*, *P. Pitti*, is to be counted. l Then come adoring saints in great

numbers; the repentant Peter (compare *Guercino* in the *Naples Museum*, here with the pocket-handkerchief! *Guido* and *C. Dolci*, both in the *P. Pitti*, *Pierfrancesco Mola* in the *P. Corsini* at **Rome**), in all degrees of grief; repentant Magdalenes of all kinds, from the most vehement protestation up to calm contemplation (*Cristofano Allori*, in the *Pitti*; *Domenico Feti*, in the *Academy* of **Venice**; *Guercino*, in the *Vatican Gallery*), explain the emotion of the Magdalene by two angels showing her the nails of the cross. S. Francis in prayer (especially low in character in *Cigoli*, *Pal. Pitti* and *Uffizi*). In representing monkish devotion the Carthusian order has a remarkable superiority in simple devotion. What is most impressive in Le Sueur's histories of S. Bruno (Louvre) is found again in Italian Carthusian pictures. The circumstances are neither more nor less favourable for picturesque treatment than those of other orders; they are the same kind of visions, penances, actions (especially writing), praying, miracle-workings by gestures, up to death on the hard couch or by the hands of murderers. But the deep and calm devotion of the soul, whether it turns its glance upward or casts it down in humble meditation, here seems to forget the world and the spectator more than anywhere else. In all the Certose of Italy one has this feeling; most beautifully perhaps in *Stanzioni* (in *S. Martino* at **Naples**, chapel of *S. Brunone*, second on the left, with legends and apotheosis of the Saint, with which compare his "Intercession of S. Emidio" in the *Trinità de' Pellegrini*, as also with the picture of his pupil *Finoglia* in the *Museum*, S. Bruno receiving the rules of the order). *Guercino's* Madonna with the two Carthusians praying (*Pinacoteca* of **Bologna**) is one of his most attractive works. The complete renunciation of the world gives quite a peculiar type, in fact, to the order. For the rest also the white garments of the members of the order must have imperatively required a calm solemn demeanour. Several together in violent movement would no longer make a picture.* Therefore is S. Romuald with his Camaldolese friars so calm in the beautiful picture of *Sacchi* (in the *Vatican Gallery*)

ECSTASIES AND GLORIES.

Along with this beautiful and calm devotion arises a special painting of ecstacies; above, a Gloria; below, the all but swooning male or female saint; around, the angels as attendants and spectators. The legend of S. Francis contains a moment justified in art, therefore also constantly represented, which contains the highest degree of ecstatic excitement—the receiving the stigmata. To make pain and delight and devotion thus flow into each other was the especial gift of the painting of the seventeenth century (picture by *Guercino*, *alle Stimmate* at **Ferrara**, high altar; another in *S. M. di Carignano*, at **Genoa**, left of the entrance. But when with other Saints also they were no longer satisfied with good and true devotion, and in the representation of rapture could no longer conceive any higher point than fainting (comp. *antea*), the result could not fail to be repulsive unreality. One very well painted picture of this kind may be named in place of all—the Swooning of S. Stanislas, in the *Gesù* at **Ferrara**, second altar on the right, by the late Bolognese, *Giuseppe Maria Crespi*,

* [*Carpaccio*, however, represents this in the legend of S. Jerome, before whose lion the brothers of the order are flying in terror (Scuola di S. Giorgio, in Venice), which produces a really comic effect.—Mr.]

surnamed *lo Spagnuolo* [an artist who in his healthy naturalism and pure artistic feeling shows an affinity to the great Spaniards.—Mr.] Only one thing is wanted to complete the desecration, a wanton look in the angels. *Lanfranco*, the Bernini of painting, supplies even this. (Ecstacy of S. Margherita
a da Cortona, *Pal. Pitti.*) The century was in these things quite blind. A beautiful picture of *Cave-*
b *done* (in the *Pinacoteca* of **Bologna**), a Madonna on clouds, showing the child to the saints kneeling below, contains both expressions; in the holy Blacksmith (S. Eligius?) the conventional ardour, but in S. Petronius with his three chorister boys there is a calm ritual devotion; did the master divine how far more impressive is the effect of this last?

Now also they prefer to represent the Madonna no longer only as an object of adoration, but herself feeling the supersensual longing, the holy grief. The beautiful head of *Van Dyck* (p. 233) already shows this; the Assunta or Mater Dolorosa almost always represents a higher being than the mere mother of the Child, who still falls into naturalism, without being naïve as in the beautiful pictures of Murillo. There are good Mothers and Holy Families by the Caracci, especially *Annibale*, in the manner of Correggio. By *Guercino* there are some single figures of the Madonna with a noble matronly expression. *Guido* is very unequal; an excellent Madonna with the
c Sleeping Child, in the *Quirinal;* a good early Holy Family, in the *P.*
d *Spinola, Strada Nuova*, at **Genoa**; but one of his most important Madonnas, which he has treated as
e a special picture (*Turin Gallery,*
f copy in the *Brera* at **Milan**, an imitation by *Elisabetta Sirani* in
g the *Pal. Corsini* at **Rome**), and also as a part of the great picture of the Vow taken during the Plague (*Pinacoteca* at **Bologna**) looks into- h lerably pretentious, as if she were showing the child for money. In general at this period the mother is too often only an ill-humoured guardian of the child (oval picture by *Maratta* in the *Pal. Corsini* at i **Rome**); she often scolds, so that the musical children and other attendants only receive her commands quite timidly and with formal submissiveness, and the little John hardly ventures to approach. The aristocratic repelling manner that is here given to holy personages (comp. p. 241) has its parallel in the views of the time concerning the priestly order (Ranke, Popes, III. 120). Not without reason is one always charmed by *Sassoferrato*, whose mild beautiful carefully painted Madonnas without exception show a motherly feeling for the sake of which one forgets the want of grandeur and higher life. (Examples in several places, especially *Pal. Borghese* at **Rome**, room 6, j No. 412; *Brera* at **Milan**, *Turin* k *Gallery;* in *S. Sabina* at **Rome**, l chapel right of the choir, the only large altar-piece; Madonna del Rosario, most excellent in execution; in the *Uffizi* and in the *P.* m *Doria* at **Rome**, room 3, No. 9, n adoring Madonnas without children, looking modestly down, without the glorified expression by which Carlo Dolci, for instance, is essentially distinguished from Sassoferrato.) Among the Madonnas of the Naturalists, one of the above-named (p. 224) pictures of *Pellegro Piola* is among the best and most charming; *Caravaggio*, on the other hand, transfers this most simple subject to his favourite Gipsy world. (Large Holy Family in the *Pal. Borghese*, room 5, No. 26.) o So with *Schidone* (*Pal. Pallavicini* at **Genoa**). *Maratta's* Madonnas p again are the echo of Guido.

SANTE CONVERSAZIONI.

The Santa Conversazione (Madonna with Saints) has now to be adapted, as it was by the later Venetians, to some special emotion and moment, so that the Madonna and Child are in some special relation to one of the Saints. whilst the others also take part in some way. This occurred frequently, for instance, after the example of Correggio with the hazardous subject of the Marriage of S. Catherine. Still more frequently the Mother and Child are transplanted beyond any earthly locality into the clouds and surrounded with angels; the period of glories and visions begins, without which, at last, hardly any altar-piece is now produced. The type therein is not a Madonna di Foligno, but directly or indirectly the cupola of the Cathedral at Parma, with the view from beneath, the realization of the clouds, the troops of angels. Of this kind are several large pictures of
a the *Pinacoteca* of **Bologna**, as for instance *Guido's* already-mentioned picture of the Vow of the Plague, in the lower half of which kneel seven Saints, some of them with the most telling expression which he can command; *Guercino's* Investiture of S. William of Aquitaine shares with his Burial of S.
b Petronilla (*gallery* of the *Capitol*) the fault, that the heavenly group remains out of connection with the earthly, and yet is too near to it; but also the broad masterly energetic treatment is the same in both pictures. (Another instance of the substitution of the Santa Conversazione for a momentary action; properly only the Bishop Felix, S. William, S. Philip and S. James ought to be joined with the Madonna in one picture). *Luca Giordano* was rightly guided on such an occasion by his equable temperament; his Madonna del Rosario (*Naples Museum*) floats *c* in on clouds under a Baldachin borne by angels, while in front S. Dominic, S. Clara, and others in devotion wait reverently for her; this development of the Glory into a heavenly procession was quite according to national Neapolitan feeling, and the detail is of the same kind. (Another large picture by Luca in the *Brera* at **Milan**.) *d* *Ercole Gennari* carries his double vision to the extreme (*Pinacoteca* of **Bologna**): the Madonna appears *e* on clouds to S. Niccolo of Bari, who is likewise floating upon clouds above a stormy sea. The contrast also of Glories with Martyrdoms (see above), however poetically given, has something artistically wrong in it.

But the supernatural comes even into the lonely cloister cell, enters into the existence of a single holy man. Here, in inclosed spaces, the local realisation is as a rule very disturbing. It would sound like mockery if we were to test the best pictures of their kind on this point, and especially to describe exactly the actions of the angels here so altogether without *gêne*. (*Pinacoteca* of **Bologna**, S. Antony of *f* Padua, kissing the foot of the Bambino, by *Elisabetta Sirani*; *S. Giacomo Maggiore*, at **Bologna**, *g* fourth altar on the right. Christ appearing to Giovanni da S. Facondo, by *Cavedone*.) If a ruder naturalist, as for instance *Spagnoletto*, altogether leaves out the visionary element, there comes out at least an innocent genre picture; his S. Stanislas Kostka (*Pal. Bor-* *h* *ghese*) is a simple young seminarist, who has had a child laid on his arm, and is now amiably watching how it catches hold of his collar.

The Madonna floating upon clouds is at this period hardly to be distinguished from the Assump-

tion, the Virgin mounting towards heaven. (How clearly had Titian described the Virgin in the Assumption!) Now, besides, certain pictures are expressly painted as Ascensions into Heaven. So the colossal picture by *Guido* in *S.* [a] *Ambrogio* at **Genoa** (high altar on the right)—one of those masterpieces which leave one cold. Of the Assumptions of *Agostino* and *Annibale Caracci* in the *Pinacoteca* [b] at **Bologna**, the first and most important is an example of the realization in a local space of the supernatural: the "upwards" is made obvious by making the Madonna lie in an oblique position upon a beautiful group of angels; happily the head also gives the beautiful impression of longing, losing itself in delight. The Apostles collected below at the tomb seldom rise to any pure inspiration.

Single altar-pieces are also quite filled up with the Glory. In *S.* [c] *Paolo* at **Bologna** (second chapel on the right) is to be seen one of the excellently painted pictures of *Lodovico Caracci*, "il Paradiso"; remarkable as a complete specimen of those concerts of angels, by which the school are involuntarily distinguished from their author, Correggio. *His* angels have rarely time for making music. A peculiar Glory picture by *Bonone* [d] stands in *S. Benedetto* at **Ferrara**, on the third altar on the left; the Risen Christ is worshipped by nine Benedictine Saints grouped round him upon clouds, kissed, adored, marvelled at; the Santa Conversazione becomes a united ecstatic glorification. (Compare Fiesole's [e] fresco in *S. Marco*.

CUPOLAS AND DOMES.

The Glories are in especial the chief subjects for paintings of cupolas and domes. Correggio's hazardous and unattainable type is at first taken seriously. It is impossible not to value a work like, for instance, the frescos of *Lodovico Caracci* on the arch before the niche of the choir of the *Cathedral* of **Piacenza**; these rejoicing angels, [f] who hold books and strew flowers, have something grand in them, and display an almost genuine monumental style. *Domenichino's* four Evangelists on the pendentives of the cupola of *S. Andrea della Valle* at **Rome** are in parts [g] grander than any pendentive figure in Parma; and if he does leave us unmoved by his allegorical, very beautifully drawn figures of the pendentives of *S. Carlo à Catinari*, [h] if he mixes in an unpleasing manner, in the strikingly inferior pendentives of the Tesoro in the *Cathedral* of **Naples**, allegory, history, and supernatural things together, we lay the blame in one place on the allegory as such, and in the other on the depressed mood of the much ill-used master. *Guido*, [i] in his (much painted over) Concerts of Angels in *S. Gregorio* at **Rome** [j] (the one on the right of the three chapels, by it) produces at least quite a naïve, cheerful impression by the beautiful youthful forms without any pathos. In the Glory of *S. Dominic* (semi-dome of the [k] chapel of the Saint in *S. Domenico* at **Bologna**), the Angels making music [l] certainly turn a conventional glance upwards. Christ and Mary are in their expression of receiving him quite unimpressive: but the Saint is most grand, his black mantle spread out by angels. To these early Glories, painted with elevated feeling, belongs also *Bonone's* beautiful semi-dome in *S. Maria in Vado* at **Ferrara**; of adoring Patri- [m] archs and Prophets. Among the Neapolitans, *Stanzioni* is the most conscientious; in the shallow cupola of the chapel of S. Bruno, in S. Martino at Naples (second on

left), in spite of the very realistically treated view, "di sotto in sù," the upward movement of the adoring Saint, the cloud of cherubs, the concert of full-grown angels is given with unusual beauty and grace of arrangement; in the shallow cupola of the second chapel on the right, *a* on the other hand, *Stanzioni* has paid his full tribute to the ideas of his school in a subject which went beyond its power of conception—Christ in Limbo. Here, also, we must admire an artist from whom we are not otherwise accustomed to seek for anything superior in this kind—*il Calabrese*. In the *b* transept of *S. Pietro à Majella*, he has painted, in flat ceiling-pictures, the stories of Pope Celestine V. and S. Catherine of Alexandria, this time not only with outward energy, but with spirit and thought; his naturalism becomes almost dignified where the body of Catherine is borne upon clouds to Sinai by singing angels bearing torches and strewing flowers.

But the painting of ceilings only too soon becomes the scene of contention for every kind of want of principle. Under the idea that no one often has the physical power to examine a ceiling picture long and carefully, and that credit is only to be gained by the general effect, painters fell into the style of which we have spoken on the occasion of Pietro da Cortona (p. 230). The transition is made by the unprincipled *Lanfranco*, first by his stealing from Domenichino (pendentives of the cupola in the *Gesù Nuovo* at *c* **Naples**, also that in the *SS. Apos-d toli* there, where likewise all the uninteresting, untrue paintings of the ceiling, and the somewhat superior Pool of Bethesda over the portal, are by Lanfranco), then by these more bold improvisations (ceiling and wall lunettes in *S. e Martino;* cupola in *S. Andrea f della Valle* at **Rome**). The way in which he usually attempted the supersensual is seen, for instance, in his S. Jerome with the angels (*Naples Museum*). Their *g* successors had not only cupolas, but church ceilings of all kinds to fill with Glories, Paradises, Assumptions, Visions; besides the floating groups and figures hovering in every possible plane above the head of the spectator, there is on the edge a whole population in groups, standing on balustrades, terraces, &c.; for these *Pozzo* created a new space in the form of splendid perspective halls. Where do we now find the truly supernatural? With incredible superficiality painters adopted from Correggio the most external part of his floating life, his passion, his ecstacies, especially his clouds and foreshortenings, and thereby combined out of it the thousands of brilliant scenes of light and foam, of which the illusory working is there enhanced and confirmed by the miserable accessories above described. Who would wish to dwell in this heaven? Who believes in this beatitude? To whom does it give a higher tone of feeling? Which of these figures is even executed so as to give us an interest in their existence in heaven? How most of them idle about on their clouds; how lazily they lean down from them.

Besides the works of Pozzo and others, cited above, the following are most worth mentioning. *Gauli:* the large fresco in the nave of the *Gesù* at **Rome**, with peculiarly *h* smartly handled colours and foreshortenings; the painter uses every means to make us believe that his troups have floated out of the empyrean through the frame to the high altar. (Sketch in oil in the *Pal Spada.*) In **Genoa**, the *i* most brilliant are: *Giovanni Battista Carlone* (frescos of *S. Siro*, &c.) *j* and *Carlo Baratta* (*S. M. della k*

Pace, transept on the right, Assumption of S. Anne.) In Venice: the bright coloured *Giov. Batt. Tiepolo*, who carries his foreshortening from below further than any, so that the soles of the feet and nostrils are the characteristic parts of his figures; [in their intellectual liveliness, however, every pictorially cultivated eye will find pleasure. (Victory of Faith, on the ceiling of *a S. M. della Pietà* on the **Riva**; Glory of S. Dominic in *SS. Giovanni e b Paolo*, last chapel on the right; *c* the same on *S. M. del Rosario*, ceiling paintings of the *Scuola del d Carmine*; then, apparently the most beautiful thing that Tiepolo ever painted, the ceiling of the *e* great hall in the *Palazzo Labbia*; the altar pictures in the *Chiesa della f Fava*, in *S. Alvise*, in *S. Paolo*, and elsewhere.) Also the sometimes very tolerable mannerist, *Giov. Batt. Piazzetta*, deserves mention (Glory of S. Dominic in *SS. Gio- g vanni e Paolo*, last chapel on the right). In single heads and half-length pictures, Piazzetta is very attractive by his effective division of the masses of light and shadow.—Mr.]

How *Mengs* first entered his solitary protest against this rank degeneracy has been mentioned before. The complete reaction through a new classic style, which we no longer attempt to describe, came in with *Andrea Appiani*. He has frescos in *S. Maria presso S. h Celso*, at **Milan**.

HISTORICAL SUBJECTS.

Profane painting in the times of universally adopted naturalism is hardly to be distinguished from sacred painting. The histories of the Old Testament, especially, for instance, in the many pictures of half and whole figures which issued from *Guercino's* workshop, do not vary in style from profane histories. There are, by Guercino, besides the uninteresting histories, some excellent ones like those mentioned above (p. 226), or like his "Solomon with the Queen of Sheba." (*Sta. Croce* in **Piacenza**, transept on the *i* right.) Histories like that of Susanna, or Potiphar's Wife with Joseph (large pictures by *Biliverti* in the *Pal. Barberini* at **Rome** and *j* in the *Uffizi*), or of Lot and his *k* Daughters, situations like that of Judith take nothing from the Bible but their occasion. (The Susanna of *il Capuccino*, in the *Pal. Spinola, Strada Nuova*, at **Genoa**.) The most *l* beautiful Judith is undoubtedly that of *Cristofano Allori* (*Pal. Pitti*, *m* a small copy in the *Pal. Corsini* at *n* **Florence**, a much damaged copy in the *Pal. Connestabile* at **Perugia**); *o* certainly a woman of whom it is doubtful whether she is capable of any passion of heart, with swimming eyelids, full lips, and a decided corpulence with which her splendid attire harmonises remarkably well. *Guido's* Judith is occasionally more noble (for instance, in the *Pal. Adorno* at **Genoa**), also *p* that of Guercino (p. 243 *i*); both give here and there the expression of longing thankfulness. Also the Daughter of Herod, as a subject, is best mentioned here. (Cold and pompous, by *Guido, Pal. Corsini q* at **Rome**.) With Domenichino the Old Testament histories are, on the whole, the weakest. Four ovals in fresco, in *S. Silvestro à Monte Cavallo at* **Rome**, left transept; in the *r* right transept is seen the careful large picture of one of his few pupils, *Ant. Barbalunga*, God the Father in a glory; below, two Saints; in the *Casino Rospigliosi*, *s* the Paradise and the Triumph of David (?); *Pal. Barberini*, the Fall, *t* consisting simply of ideas taken from other pictures. David with the head of Goliath, the pendant to

Judith, perpetually repeated; the most vulgar is by *Domenico Feti*, who makes him actually sit upon the head. (*Pal. Manfrin* at *a* **Venice**.)

The parables of the New Testament, which by a noble treatment easily suit a Biblical type, are at this time entirely without this consecration, without making up for it by charm of the genre kind (as for instance in Teniers) or by miniature-like beauty (as, for instance, *Elzheimer's* "Prodigal son," in the *b Pal Sciarra*). *Il Calabrese* when he painted the Return of the Prodigal *c* Son (*Naples Museum*), evidently regarded the antecedents of his principal personage as something very pardonable. "He could not help it." *Domenico Feti* (several *d* small parable pictures in the *Pitti e* and the *Uffizi*) is here one of the best. [These Parables of D. Feti appear in various places; similar ones, ascribed perhaps erroneously to B. Schidone, are in the *P. f Sciarra*, **Rome**.—Mr.]

Strictly profane painting of a mythological, allegorical, and historical kind, in which appear especially a number of scenes from Tasso, can only be shortly touched on here. The *Caracci* gave the tone on the whole by their great work in the *g Pal. Farnese*. Just as they constructed ideal forms here without real greatness and without any really inspiring life (p. 226), but with ability and consistency, so they also composed the Love Scenes of the Gods. What they painted at Bologna from Roman history, and so forth, in the friezes of halls *h* (*Pal. Magnani, Pal. Fava*) is compared with these hardly worth looking for. [The most important things left by the very talented *Agostino Caracci*, elder brother of Annibale, are the frescos in *i* the *Pal. del Gardino* at **Parma** (not by Lodovico Caracci)—Mr.] Of the chimney pictures of the school the best have unhappily been cut out, so that I have found a beautiful improvised figure of this kind by Guido for sale in a shop. [In the feeling of numerous spectators *Guido's* Aurora (*antea*) *j* will keep the first place among ideal mythological representations.] The best and most beautiful is founded on *Domenichino*. The picture of Nymphs Bathing and Shooting (*Pal. Borghese* at **Rome**) shows *k* indeed neither quite pure forms nor Venetian fulness of life, but splendid motives, and that truly idyllic character which, here as with the Venetians (*antea*), is the happiest quality of mythological pictures. The frescos removed from the *Villa Aldobrandini* at **Frascati** (now *l* there) preserve this same character by their arrangement in a grand landscape. The ceiling frescos in the principal room of the *Pal. Costaguti* at **Rome** contain indeed an *m* unfortunate allegory (the God of Time helps Truth to raise himself to the Sun God), but the forms are more beautiful and conscientious than with other painters who have painted in this palace (Guercino, Albani, Lanfranco, &c.) Two small very pretty little mythological pictures in the *Pitti*. The nearest to *n* Domenichino in his treatment of the mythological was *Albani*, whose frescos in the *Pal. Verospi* at **Rome** (p. 226) have been already *o* mentioned. Of his circular pictures of the four elements, the one larger specimen (*Turin Gallery*, *p* among others) is one of the very best productions of modern mythological painting, while the smaller (*Pal. Borghese*, fifth room, No. 11-*q* 14) attains at least the greater amount of coquettish charm of which a Bolognese is capable; two pretty little pictures in the *Uffizi*; *r* pretty children on the vault of the choir niche in *S. M. della Pace* at **Rome**. Here too Domenichino must *s* have made the deepest impression

on *Nicholas Poussin*. His pictures with the faint colours and somewhat vulgar forms do not charm the eye; but any one who looks at art historically, will follow this endeavour to remain pure and true in a time of false pretensions with real interest. And once he is quite naïve and beautiful in the Shepherd's scene or romance scene of the
a *Pal. Colonna* [certainly a genuine but very early picture of the master, in some parts indeed without style and very dark in colour, not to be compared with his splendid Bacchanalia in Paris and in London. Of all his mythological pictures in Italy, the only one that is genuine
b is the Theseus at Troezene, *Uffizi*, not remarkable and very dark; of
c copies, the *Gallery* of the *Capitol* possesses the Procession of Flora (after the beautiful early picture in the Louvre); in the *P. Manfrin* at
d **Venice** the Dance of the Hours, whose incomparably beautiful original has passed from the Fesch Gallery into that of Sir. R. Wallace. —Mr.] *Guercino* has, besides the
e frescos of the *Villa Ludovisi antea*), painted a number of mostly uninteresting historical pictures (Mucius Scævola in the *Pal. Pallavi-*
f *cini* at **Genoa**), among which only that called Dido on the Funeral
g Pile (in the *Pal. Spada* at **Rome**) is distinguished for beauty of expression and unusual power of colour-
h ing. There is in the *Uffizi*, left gallery, by a little known painter, *Giacinto Geminiani*, a "Finding of the body of Leander," which appears to combine in a high degree the best inspirations of Guercino and Poussin. *Guido*, as a rule, leaves us cold in such scenes. His
i Nausicaa (*Naples Museum*) with great calm is holding a court of her maidens. His Rape of Helen
j (*P. Spada*) takes place like any other departure in broad day. The excellent picture of a Nymph and a
k Hero in the *Uffizi*. The fighting Genii (*Turin Gallery*), a beautiful
l and happy motive. The Aurora, see p. 226. There is by *Elisabetta Sirani*, who is never weary of reproducing Guido's second manner, a Caritas with three children in the *P. Sciarra*.
m

The Naturalists prefer painting sacred subjects in a profane manner to making the profane ideal; they make up for it by genre pictures. *Salvator*, who forsook the naturalists, and attempted all sorts of different manners, represented, in his Catiline, a choice company (*Pal. Martelli*) of evil-
n natured, vulgar, aristocratically attired vagabonds. *Carlo Saraceni* paints Juno, for instance (*P. Doria*
o at **Rome**), tearing out the eyes of the beheaded Argus with her own hands to give them to her peacock; the character of the goddess is suited to this action.

With *Pietro da Cortona*, and with *Luca Giordano*, amongst the Neapolitans there begins a period of pure decoration for mythological and allegorical fresco painting. Pietro's immense ceiling fresco, which glorifies the fame of the *Barberini* family and his ceiling
p paintings in the *P. Pitti* have been
q already cited; to guess what he exactly means we require a considerable acquaintance with the family history of the Barberini and the Medici. The ceiling by *Luca* in the *Gallery* of the *P. Riccardi* at
r **Florence**, shows how Cardinal Leopold, Prince Cosimo III., and others come riding on the clouds as gods of light; round about them is arranged the whole of Olympus. How gladly one passes from these to *Giov. da S. Giovanni*, whose allegories (in the large lower hall of the *P. Pitti*) are still more ab-
s surdly conceived, but yet are executed with care, feeling for beauty, and glow of colouring. Space forbids us from naming again the

Cortonists and followers of Luca, scattered as they are through the palaces of all Italy. To form an idea of the complications of their style, one need only, for instance, follow the favourite theme of the Rape of the Sabines, and remark what are the points always and exclusively brought forward in this scene. Luca himself is sometimes *naïve* in Rubens' style, in smaller pictures, as for instance the Galatea [a] in the *Uffizi*. In the seventeenth century the above-named Roman painters strove also in the profane style to produce careful and correct pictures without any special occasion: in the ceilings of princely halls they rather descend to Cortona's manner both in allegorical subjects and in style of painting. [b] (*P. Colonna:* in the gallery, the Battle of Lepanto allegorically glorified in honour of Marcantonio Colonna; another ceiling, by *Luti*, in honour of Pope Martin V.)

GENRE PAINTING.

We must not dwell either on the genre painting, which especially prospered among the naturalists proper. *Caravaggio*, the creator of the new style, selects to express it in the life-size Venetian half-length figure, giving it on a plain dark ground a repulsively humorous or horribly dramatic purport. His [c] Card Players (*P. Sciarra* at **Rome**), [d] his Fortune Teller (*Capitoline Gal-* [e] *lery*), his Two Drinkers (*Gallery* of **Modena**), have a world-wide fame; and his "Tribute Money" and "Christ Among the Doctors" properly belong to this set. This style, sometimes tending more to history, sometimes more to family portraits, soon met with approval throughout all Italy, in spite of its poverty and one-sidedness. The pupils of Guercino painted many things of this kind. *Honthorst* goes especially into this line, only more in burlesque. (*P. Doria* at **Rome**; *Uffizi* [f] at **Florence**, where, among other [g] things, is his best work, a supper-party of doubtful characters: other things in all great collections.) Other Copyists: *Manfredi*, *Manetti*, *Giov. da S. Giovanni* (all in the *P.* [h] *Pitti*), *Lionello Spada* (large gipsy scene in the *Gallery* of **Modena**); [i] some really good things in the *Academy* of **Venice**—a Lute-player, [j] with wife and boy, a group of three Gamblers (perhaps by *Carlo Saraceni*, to whom belongs the excellent figure of a Lute-player in the *P. Spinola* at **Genoa**). A picture of [k] *Spagnoletto* (*Turin Gallery*) is quite [l] original; Homer, as a blind improvisatore with a fiddle, alongside of him his amanuensis, painted with feeling. Others go back into innocent existence pictures: *il Capuccino* and *Luca Giordano* paint cooks with poultry (*P. Brignole* at [m] **Genoa**, *P. Doria* at **Rome**); but [n] *il Calabrese*, perhaps, like the last named, under Flemish influence, made a large grand concert in whole-length figures (*P. Doria.* [o] There is a really good Flemish "Music at Table" in the *P. Bor-* [p] *ghese*, room 11, No. 4.) *Salvator's* half and whole figures are in general only swaggering upholstery pictures. (*P. Pitti:* un Poeta; [q] un Guerriero). In the *Turin Gal-* [r] *lery* an excellent genre picture of the Bolognese school by *Giuseppe Maria Crespi*, surnamed *lo Spagnuolo* (see p. 244 *o*), not Daniele Crespi, as pointed out there: S. John Nepomuk, hearing the Queen's Confession, while a poor man stands by waiting. (Whole figures under life-size.)

Alongside of this Caravaggio genre there existed from the beginning of the XVIIth century, at Rome, another in the proper Netherlandish manner. The Dutch *Peter van Laar*, surnamed *Bamboccio*, *Michelangelo Cerquozzi*,

Jan Miel, and many other northern and Italian painters recognized the true laws and conditions proper to this style, and thereby produced much that is excellent. (The author has but a fragmentary knowledge of these painters. The chief collection is *P. Corsini* at
a **Florence**; the best by Cerquozzi are perhaps in foreign countries; a good small picture of Jan Miel,
b the Thorn-Extractor, in the *Uffizi*). *Jacques Callet's* paintings have not nearly the charm of his etchings: many things also are not accurately named. [Hardly any artist's name is so misused as that of Callot. Paintings by his hand are difficult to authenticate, and in Italy, for instance, certainly are not to be found. What is ascribed to him (les Malheurs de la Guerre, series of pictures in the *P. Corsini* at
c **Rome**, views of towns rich in figures and another series of smaller
d pictures in the *Academy of* **Venice**) is mostly repulsive unpleasant rubbish, at the best, by the Pisan *Pietro Ciafferi*, surnamed *lo Smargiasso*.—Mr.] All this is far surpassed by the number of treasures of the proper Dutch and Antwerp
e schools at Turin and in the *Uffizi*, of which we cannot attempt to speak. [The combination of the most remarkable paintings of this kind, which both the above-named galleries possess, would alone form a collection which would not be far behind many larger collections of the North. Of first-rate pictures: *Jan Steen*, No. 977, the Painter with his family; *G. Metsu*, 972 and 918, the Hunter, the Lute-player; *G. Dow*, No. 926, Going to School; *F. Mieris*, No. 854, the Charlatan. A fine collection of Dutch paintings once belonging to the Grand-Duchess Mary of Russia, in the
f *Villa Quarto* near **Florence**. Also the
g *Brera*, *P. Borghese*, and the *Academy*
h *at* **Venice** possess some good things. But in the collection of the last the catalogue shows the greatest possible ignorance and confusion of ideas.—Mr.]

The recognized æsthetical view of that time of the Italians altogether eschewed genre, in so far as it did not turn to emotion, like the rest of their painting. Hence their preference for half-length figure pictures without local surroundings and without accessories.

In the smaller divisions *Castiglione* represents animal painting, without any very distinct feeling for it: he worked in partly life-size decorative pictures (*P. Colonna* at
i **Rome**; *Uffizi*); while *Mario de'*
j *Fiori* represents flower-painting, meant only as decoration (glass cabinets in the P. Borghese). Compare with it the infinite love of nature of *Rahel Ruyseh*, and the certainly more conventional but still most elegant palette of *Huysum* (*P. Pitti*). The greatest col-
k lection of flower pieces among which are excellent ones by *De Heem*, is in the *Turin Gallery*. There
l also is a genuine *Potter* (four cows); [perhaps the most valuable Dutch picture which Italy possesses anywhere; by *Snyders* and *J. Fyt*, excellent still-life pictures.—Mr.]

Their battle pictures formed a special branch of Italian art of that time. Their chief idea was the representation of the tumult as such, arranged according to colour and masses of light. *Salvator Rosa* as well as Cerquozzi gave the tone in this, in which still there is a distinct reminiscence of the Battle of the Amazons by Reubens. In the *Naples Museum* there are battle
m pieces and popular tumults by him and his Neapolitan imitators, *Aniello Falcone* and *Micco Spadaro*; also there is by him a large and a small battle piece in the *P. Pitti*,
n also some things in the *P. Corsini*
o at **Florence**. By *Bourguignon*, more rich in colour, who combines Cerquozzi and Rosa, the so-called

Battle of St. Quentin, in the *Turin* *a* *Gallery*, is considered as genuine; among others, [No. 420, good and genuine.—Mr.] two battle pieces *b* in *P. Borghese*, a large one in *P.* *c* *Pitti*, two large ones (apparently descriptions of particular events) *d* and two smaller ones in the *Uffizi*, *e* two in the *P. Capponi* at **Florence**, *f* and several in the *P. Corsini*, where also one becomes acquainted with the whole school which belonged to these artists. Compared with the battle pieces of the Mannerists (e. g. of Tempesta), once copied from the battle of Constantine, and now become quite meaningless, this new mode of treatment must be called a great advance. Still, along with excellent episodes which are prominent (which are there constantly repeated), there is also the most empty-minded patchwork. In the course of a short period people had, as it appears, so completely seen and exhausted this style, that it died out; or else the unwarlike Italy left it to the Flemings (*Wouvermans*), the French (*Van der Meulen*), and the Germans, among whom *Rugendas* gave them a new and original life. (Large series of battle pictures in *g* the *Turin Gallery*, by *Van der Meulen* and *Hughtenburg*, as well as excellent things by *Philip Wouvermans*.

LANDSCAPE.

One of the most beautiful forms taken by the European spirit of art of this period is landscape painting. The most important works of this kind are found on Italian ground, in Rome, mostly by persons who were not Italians.

Inspired by the Flemish pictures, they had produced the first backgrounds according to nature, not for their own sakes, but to elevate the feeling of the beholder, as far as possible, by the view of holy scenes (*antea*) and faces painted with tenderness. Then *Raphael* had employed them for a higher, more systematic combination, when he had to depict the life of the Patriarchs with as few details as possible (*antea*). By *Polidoro* and *Maturino* there are two fresco landscapes in *S. Silvestro a Montecavallo* at **Rome** (in a chapel on the left). *h* At the same time Titian perceived the great necessity for them in existence painting, and when prompted by some decisive moment in the story, filled up the poetical impression by the character of the landscape surroundings. He first fully discovered this part of the world in its pictorial connection, and artistically employed the close union of landscape effects and tones of feeling [Schiavone]. *Tintoretto* and the two *Bassani* followed him as far as they could (*antea*). *Dosso Dossi*, perhaps independently, came nearly as far as *Titian*.

From the end of the sixteenth century there exists in Italy a general desire for landscape, which the Mannerists who were still in power disdained to satisfy. Then whole shiploads of pictures were ordered from the great Antwerp manufactory of *Brueghel*. Every Italian gallery contains more than one, often many, of these green, bright, overladen, miniature-like pictures, which are garnished with all possible sacred and profane histories. Many of the most carefully painted, and also many by *Jan*, so called *Sammet Brueghel* (1568-1625), painted for his patron the Cardinal Federigo Borromeo, are in the *Ambrosiana* at **Milan**. [One excellent *i* one in the *Brera*; one very good in *j* the *Gallery* at **Turin**.] One quite *k* small one in **Rome**, at the *P. Doria*, *l* combines, for instance, the following:—Whale-fishing, Oyster-catch-

ing, Boar-hunting, and one of the Visions of John upon Patmos. The same gallery, one of the most valuable for all landscape painting, contains also landscapes by the *Bassani*, among others by a not otherwise known *Appollonio da Bassano*, a large one by *Giovanni Battista Dossi*, furnished with the scene of a princely reception; and, also, by the way, an Orpheus in the Lower World and a Temptation of S. Antony, by the more rare *Peter*, the *Höllenbrughel*, the brother of Jan. [Pictures also exist in various collections by *Jan*, the younger son of the Sammet Brueghel.—Mr.] The Antwerp pictures are indeed mostly, on account of their variety of colour and the microscopic style of their execution, less sympathetic than those of the Bassani, who make sharp lights and hazy shadows float over their mountains and hill cities.

Besides their pictures there came also painters from the Netherlands, as *Matthäus Bril*, who painted al fresco, *e. g.* in the Vatican (*Sala* *a* *Ducale* and *Biblioteca*), views and imaginary compositions, both equally wanting in feeling. (A picture *b* in *P. Colonna.*) Also his younger brother, *Paul Bril* (1556-1626), the important mediator for the combination of Flemish and Italian landscape. His early pictures are still *c* over bright (*P. Sciarra*), and the poet only gradually becomes an artist and learns how to express his feeling for nature grandly. Whether he owes more to Annibale Caracci, or the converse, may be a question; in any case he is the first Netherlander in whom there appears a higher feeling for lines. There are pictures of all his periods *d* in the *Uffizi;* two of the middle *e* period in the *P. Pitti.* Fresco landscapes in the building added on *f* to the right of *S. Cecilia* at **Rome.** Parallel with him *Adam Elzheimer*, of Frankfort (1574-1620), shows real artistic power in his exquisite miniatures. *Uffizi:* Hagar in the *g* Wood, a scene from the story of Psyche, Shepherds with Syrinx. His oaks, his beautiful distances, his cliffs of rock, give the poetry of nature in really beautiful lines. What exists in Italy by *Vinckebooms*, by *Jodocus Momper*, and other painters of this generation in Italy, might, if it were worth the trouble, easily be distinguished; but, whenever the author has the happiness to go to Florence, the two landscapes of *Rubens* (*P. Pitti*) are among his *h* greatest delights. The "Hay Harvest at Mechlin," in the quietest landscape lines, gives quite a delightful sense of air and light: while the "Nausicaa," with its rich landscape of rocks and sea and its fanciful effects of light, elevates us into the enjoyment of a fabulous state of existence. (Not painted as pendants to each other, as the unequal size shows clearly.) What there is in Italy by *Ruysdael* (*Turin* *i* *Gallery, P. Pitti*), *Backhuyzen*, and *j* other Dutch painters in Italy, hardly deserves consideration in comparison with the treasures of northern collections—the "Little Castle in the Moat," by *Andr. Stalbent* (*Uffizi*) and the gloomy *k* landscape of *Rembrandt* (also there) might almost counterbalance it. [The last-named picture may be ascribed with tolerable certainty to *Philip Koninck.*—Mr.] [More probably by *Hercules Seghers.*—Bode.]

The impulse comes apparently from Titian, which had in the meantime inspired the Bolognese with their conception of landscape. In opposition to the absence of system of the Flemings, they set up the laws of composition, the arrangement and noble form of the objects, the sequence of colour. They meantime but rarely give the principal place to landscape; *Annibale* clearly aimed at a mixed style, in which landscape and history should pro-

duce a harmonious expression. (Several semicircular pictures with
a histories of the Virgin, *P. Doria*, third gallery, Nos. 1, 16, 18, 24; a small Magdalene, there also, first gallery, No. 3; another in *P. Pal-*
b *lavicini* at **Genoa**; a very excellent rocky landscape with bathers in body colours, by *Agostino*, executed with wonderful mastery in
c *P. Pitti.*) By *Grimaldi*, the principal landscape artist of the school, one can see but little in Italy; unfortunately also by *Domenichino.* (A beautiful landscape with bathers
d in the *P. Torrigiani* at **Florence**; two others, much darkened, in the
e *Uffizi*; frescos in the Casino of
f the *Villa Ludovisi.*) *Francesco Mola* often has a S. Bruno in a beautiful mountain landscape (among others
g *P. Doria*). [A great picture in the
h *Louvre.*—Mr.]

Salvator Rosa, half self-taught in landscape, is more truly and powerfully inspired in this style than in any other; he only owes his higher cultivation to the works of the Bolognese and to the French about to be mentioned. Rocky landscapes with evening lights, often stormy and precipitous ocean bays
i (*P. Colonna* at **Rome**), garnished with mysterious effects, are, to begin with, his chief subjects; There he rises to a calmly grand manner, overpowering by remarkable forms and streams of light. (La Selva de' Filosofi, that is the
j Story of Diogenes, in the *P. Pitti*; the Preaching of John and the Baptism of Christ in the *P. Guadagni*
k at **Florence**, principal pictures; others in the *P. Corsini* and *Cap-*
l *poni*, as also in the *Uffizi.*) In the interval, or later, he also painted more audacious bravura pictures
m (la Pace in *P. Pitti*), and cold, careful, large, crowded sea-pictures (also there). Of what date is the fanciful landscape with the ghostly corpse of Saint Paul the Hermit, I
n do not venture to decide (*Brera* at **Milan**). [Others in the P. **Maffei** at Volterra, where there is a large collection of letters by Salvator.—J.] There are pictures by his pupil *Bartolommeo Torregiani* in the *P. Doria* at **Rome**, first gallery, No. o 743.

Of them all the master most conscious of his purpose, the definite creator of the laws of landscape, is *N. Poussin.* His more important landscapes are nearly all in St. Petersburg or in Paris; still, one finds in the *P. Sciarra* that beauti- p ful simple water landscape, in which St. Matthew with the angel sits among ruins [now in the Berlin Museum.—Ed.] *Gaspard Dughet*, surnamed *Poussin* (1613-1675), was his pupil and relation. With him nature speaks the powerful language which still is heard from out the mountains, oak forests, and ruins of the neighbourhood of Rome; this tone is often heightened by stormy wind and tempest, which shudder through the whole picture; in the forms the sublime predominates; especially the middle distances are treated with a seriousness found in no other artist. In both the aisles of *S. Martino a'* *Monti* at **Rome** there are a number q of mostly much disfigured landscapes in fresco, with the stories of Elijah; in the *P. Colonna* there are r thirteen landscapes in water-colour, and as many in the *P. Doria*: these s series stand the great test whether a landscape can be made effective only by lines and principal forms, without the charm of brilliant colour and detail. In the *P. Corsini* t at **Rome**, among several hardly less good, the Storm and the Waterfall, the latter much injured by unfortunate blackening, especially of the green, like many other pictures by Gaspard. In the *Academia di* **S.** u **Luca** several good pictures. In the *P. Pitti*, four excellent little pic- v tures, which have remained unusually clear; in the *Uffizi* a small w

orest landscape. In the *Gallery* of
a **Turin** two oblong pictures.

The type of which Annibale had given the first idea, the same which the two Poussins had carried out, remained for a long time the ruling type; so that the Dutch, with their more realistic landscape, formed, on the whole, a (certainly glorious) minority. It represents a virgin nature, in which the traces of human work only appear as architecture, chiefly as ruins of old times, also as simple huts. The human race which we imagine or find represented there belongs either to the old fabulous world, or to sacred history, or to pastoral life; so that the whole impression is heroic pastoral.

This type reached its highest point in the contemporary of the Poussins, *Claude Gelée*, surnamed *Lorraine*, (1600—1682). He was for a long time the assistant of *Agostino Tassi*, a fellow-worker of Paul Bril (works of Tassi are found in the *P.*
b *Corsini* at **Rome**, in the *Uffizi*, and
c in the *P. Pitti*); he reached his greatest height after a youth at Rome very full of trials. His landscapes are less powerful in their composition than those of Poussin, but there is in them an inexpressible charm. Claude, as a finely attuned soul, hears in Nature the voice which is especially qualified to console the human race, and repeats her speech. For him who buries himself in his works—their smooth, beautiful perfectness alone makes this a grateful work—no further words are necessary. In
d the *P. Doria* at **Rome**, third gallery, No. 12, il Molino (early picture), No. 23, the Temple of Apollo (principal work); first gallery, No. 25, Repose in Egypt. (In the *P. Rospigliosi*, impossible to see: *e* among others the Temple of Venus.) In the *P. Sciarra*, Riders near a *f* Harbour; the Flight into Egypt, both little jewels. In the *P. Barberini*, an excellent small landscape. In the *Naples Museum*, a Sunset *h* on the Sea; the Grotto of Egeria (almost too cool for Claude). In the *Uffizi*, evening landscape with *i* bridges, stream, and mountain; evening sea-piece landscape with palaces. In the *Turin Gallery*, *j* two beautiful pictures forming a pair (genuine).

There is nothing in Italy by his followers which at all approaches him. The pictures of *Swanevelt* (in the *P. Doria* at **Rome** and in the *P. k Pitti*), by *Johannes Both* (also there), *l* by *Tempesta Molyn* (pictures of all sorts of places), up to the improvisations of *Orizzonte* (with which an upper room in the *Villa Borghese m* is quite filled), and the often very careful architectural pictures of *Pannini* (*P. Corsini* at **Rome**, *Turin n Gallery*), only give forth single rays of the light which shines out full in Poussin and Claude.

Any one who comes across these two masters out of Italy will feel them awake in him, much more strongly even than the most brilliant modern views, the longing for Rome, once seen, never to be forgotten, which can only slumber, and never dies out. The writer has had his own experience of this. He wishes to those who may read and approve him, and take him as their companion across the Alps, the calm joy of soul which he tasted in Rome, the remembrance of which comes back to him so powerfully even when looking at the feeble copies of the grand masterpieces of art.

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